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As Moretown's Irene victims  
rebuild, many fear the devil  
is in FEMA's details

BY KEN PICARD  
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Hospitals deal with drug shortages

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An affordable home catches rays

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These brave men and women, facing great personal harm, courage and fearlessly contained the fire so that it did not spread to nearby buildings. Several residences were evacuated during the process. What could have been a more wide spread disaster ended with no injuries or deaths. A blessing.

Our sincere thanks to Burlington F.D. dispatchers John Whitehouse, Julie Diers, Meg Mallat and Emily Lendish for their crucial contributions. Thanks also to 7 fire Departments from Walling's Bay, Wisconsin and So. Burlington and the VT M Reserve Squad for handling other calls in the Burlington Fire Dept during their fighting our fire.

And special thanks to Fire Marshall Terry Francoise and Assistant Fire Marshall Terry Senay who have been so helpful to us during and after the fire.

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## Winners, Whiners and Waiters

**B**orlington College president JANE STEVENS GANDER resigned Monday after months of negotiations with the college's board of trustees. The two sides failed to resolve ongoing differences about how best to chart the future of the quality independent college.

The rift, and her pending ouster, were first reported in last week's *Fair Game*. There had been increasing concern over her leadership and fundraising skills, sources tell *Fair Game*, that some board members believed could jeopardize the school's ambitious growth plans.

After seven years on the job, Sanders will officially step down as president on October 18. In recognition of her accomplishments at the helm of the 200-student school, the college is granting Sanders president emerita status, a distinction shared only by the founder of Hudsonia College, STEPHEN LACROIX.

Trustees announced Sanders' resignation on Monday after a closed-door meeting at the Sheraton Burlington Hotel & Conference Center. The board kept in constant contact with Sanders and her attorney throughout the day — about the diplomacy via cellphone.

The board and Sanders, who earns more than \$100,000 a year, will get a pensional stipend as part of her presidential parachute. During that time, she'll research, advise and consult with the college on fundraising, site development and other matters as needed. Her current contract was good through the end of 2003.

Unlike outgoing University of Vermont president **DAVID SANDER**, Sanders did not ask for a multiyear severance package. "I told the board I wouldn't seek or accept a buyout of the contract," Sanders told *Pink Globe*. "We're a small school, and you can't afford that."

The idea seems to have picked up on the very public recommendation Gov. **PETER DOWD** had for Fogel: that he give up some of his \$100,000 severance pay and place the money into scholarships. While the UHJH press rejected the gov's idea, Sanders blurted "I suggested that they put any of the money remaining on my contract toward scholarships, and they said they'd consider that."

During Sordani's tenure, the college added academic programs, boosted its annual fundraising efforts and, last year, bought the former Catholic diocese property on North Avenue for \$16.

million. The college trustees and donors have been at odds ever since. The new campus needs repairs to the tune of \$2 million, and Burlington College has to double its student population just to stay solvent.

In the next few weeks, the board is expected to establish an interim leadership plan and announce the search for a new president.

Sanders said she was pleased with Mosley's outcome.

"I feel it's a good time to leave," she said.

I TOLD THE BOARD  
I WOULDN'T SEEK  
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AND WE CAN'T  
AFFORD THAT.**

JANE O'HEARA SANDER  
BURLINGTON COLLEGE

### All in the Family

Last week's Four Game broke the news that Burlington College and its president were on the verge of parting ways—a story that had been rumored for months, but no one close to the situation would discuss for attribution.

But it was JONATHAN LEOPOLD's connection to the story — especially the college's \$12,000 payment to his family's Bahamian resort — that generated reaction.

The first crash came from Burlington College's attorney, JAMES LAMON, who provided details that were not available by last week's deadline: The Caribbean expenditure was an all-inclusive, six-night stay at the Andros Beach Club and Nether's Lodge, both of which are owned by the Leopolda. Tarnett it was a three-credit spring break course — for 14 students and two faculty members.

- factung on nature photography and marine and coastal ecosystems

The students maintained a blog describing their weekend adventures on the island: snorkeling, eating with the locals, hiking and, you know, studying up on how life's a beach. No wonder *Newsweek* recently ranked Burlington College No. 1 in the nation for its "discovered" students.

The expenditure was listed on the college's 990 tax form on file with the U.S. Internal Revenue Service. By law, the college must list any expenditures considered "related parties transactions" between the college and a business linked to a college official or officer.

Payment was made to the Leopold Consulting Group as "reimbursement for six rights all-inclusive at Andros Beach Club and Nathan's Lodge" a \$1090 per person. That included accommodations, meals, ground transportation, housekeeping, guided tours, sporting equipment and taxes for the vehicle rental.

"The cost to the college is at a substantial discount and represents a generous gift in kind from the family, which also purports to IRS guidelines was acknowledged to the donor," Senneker wrote.

After *Weekends*, War Game heard from Jonathan Leopold, the former chief administrative officer in Burlington who is at the center of the Burlington Telecom financing controversy. He is very unhappy about the way he and his family were characterized in last week's column. He claims his new status — as a private citizen — protects him from public scrutiny.

Leopold demanded Seven Days issue a correction, clarification and apology: a clarification about the academic nature of Burlington College's transaction with his son's resort in the Caribbean; a correction that he was not a "key figure" in its \$30 million purchase of the docks property on North Avenue; and an apology to his wife for the "sue of a beach" line at the end of the column—or else.

We are sorry **RODANNE LIEPOLD** felt targeted by what was intended to be a general comment on the situation. It was meant as a joke, not a jab. The contents of **Samuels'** email should clarify the nature of the beach-club expenditures. And let it be known that **Jonathan Liepold**, who is treasurer of **Barlington Calkins'** board of trustees and also of

both the executive and finance and facilities committees, denies he was a "key figure" in the financing deal.

In addition to the Andrus Beach Club expenditures, the school's 2009 IRS form also had paying more than \$50,000 to the Vermont Woodworking School, a business co-founded and run by Burlington College president Anne Sanders' daughter **CARINA SANDS**.

We note that this year, Burlington College announced a new bachelor of fine arts in craftsmanship and design via the woodworking school, which is based in Fairfax. Go figure.

# Salmon Stays Put

After threatening to run for two different electoral offices, and also to retire, Republican Auditor **JOHN SALMON** is a candidate for reelection.

One month after being sworn in to office for a third time, Salmon declared back in January that he was unlikely to seek reelection and was thinking about taking on U.S. Sen. **BERNIE SANDERS** (D-VT). Then he got busy to challenge Gov. Peter Shumlin. Then again, maybe he'd just go back to private life.

Hurricane Irene changed his mind, according to Salmon.

"During the past six months, I have talked with hundreds of Vermonters and consulted with my family about how I can best serve the state of Vermont in the coming years," the auditor wrote in an open letter to supporters. "I have examined a number of options, but the impact of Irene on Vermont helped me to understand that the best way for me to serve Vermont is to continue in state auditor."

Who there will run against Shumlin? Former Lt. Gov. **ANDREW DOUGLAS** got first dibs, but Sen. **ANDREW BUCK** (R-France) is also at the top of the list. **MARK MULLINS**, a businessman and son of former Gov. **BERNARD MULLINS**, and **THOM LARSEN**, the mayor of Rutland, have also expressed interest in running for statewide office next year.

Buckley's not a sure rash.

"The best thing to do is support the governor and the administration — as I have done — and pull together in a team," Dulbe told Fair Game. "I think they are doing the best job they can, and it just doesn't feel right to talk about politics when so many people have lost everything."

# Global Whining

The Vermont Public Interest Research Group had some harsh words last week for Gov. Peter Shumlin's new

comprehensive energy plan, but quickly retracted them.

Last Friday, VPIRG clean energy advocate **BOB WALSH** fired off an email to members titled "Really? This is what we wanted for?" criticizing Shumlin's 20-year energy plan. Walsh accused Shumlin of being too aggressive in the development of renewable energy than his predecessor Republican Gov. **JIM DOUGLAS**.

Shay said not.

"Really," added Walsh. "Since 2000, Vermont utilities have signed up for 13 percent of their electricity to come from new renewable projects by 2010. That is 16 percent more per year. The Shumlin plan is only calling for 13 percent new renewable electricity per year."

Less than four hours later, Walsh's boss — **JAMES HODGE** — issued an apology under the formal subject line "Corrections, too harsh, good plan."

"I want to be very clear," Hodge declared. "We are thrilled to have a comprehensive energy plan that shows real vision for where this state sits and should go to create a clean energy legacy for our kids, reduce our dependence on oil and put Vermonters to work."

Yeah, that sounds like a Shumlin stump speech.

Did the gov's office take VPIRG out to the backlot's woodshed? Shumlin's chief of staff **MAURICE** says the gov's office complained to VPIRG, but VPIRG was already preparing a revised statement.

"They didn't need much convincing," Lofy said of the first email critique.

Morse told Fair Game the "tone was off" in the first email and that it "missed the mark."

Perhaps you've heard of **MA. MCGRAW-HILL** climate change fighting group, 250.org, which helped rally more than 3000 Vermonters on the Statehouse steps this past November in a housing speech. Shumlin told them everything they wanted to hear.

Maybe VPIRG should start a new environmental group, called 100degreen.org. ☺

## OPINION

# Raise a Glass at Leunig's



with Betty Condon as one of the thousands of other winners helped by **The Breast Care Center at Fletcher Allen**, in September 6 October, every bottle of fine wine listed in print on our list results in a donation to the Breast Care Center from Leunig's, matched by Farrell Distributing.

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# A Nationwide Drug Shortage Afflicts Patients in Vermont

BY TERRY J. ALLEN

**L**ike most Americans, Ondra Kardauska didn't know the U.S. had a prescription drug shortage — until she experienced a firsthand.

On August 8, the retired postmaster drove two hours from her home in Plattsburgh to New Hampshire's Dartmouth-Hitchcock Medical Center for an infusion of Doxil, one of the only viable treatments for her stage-4 breast cancer.

Kardauska was waiting for the medicine when her physicians walked in. "I'm sorry," the doctor told her, "but we don't have enough Doxil to treat you."

"I drove home with no treatment. I was in shock," recalls Kardauska, 56, a woman with resolutely apologetic mother of two. "When you see a stage-4 cancer patient get more and more limited. If you have one option taken away, it may have been your last."

Kardauska does not fit the stereotypical image of a worried cancer patient. She laughs easily, and her salt white curls have grown back after six years of on-and-off radiation and chemotherapy treatments. Nonetheless, she says, "I am not the same person I used to be."

A week after Kardauska's frustrating trip to Dartmouth-Hitchcock, a hospital staffer called her at home, where she lives with her longtime partner, state archivist Gregory Sanford. The hospital still hadn't located any Doxil, the rescheduled treatment would also have to be canceled.

Dartmouth-Hitchcock isn't alone in lacking a number of life-saving and cost-saving drugs. Nor is it the only health-care institution that has turned to the "gray market" — the legal, but sometimes shady network of secondary suppliers — to find them.

Doxil, manufactured by Johnson & Johnson, is one of some 200 drugs that critically ill patients and their providers are discovering may be unavailable, rationed or scalped for astronomical prices. The list of hard-to-find drugs ranges from chemotherapy agents to anesthetics and morphine. According to a survey by the American Hospital Association, 94.5 percent of U.S. hospitals reported at least one drug shortage in the first six months of this year, while 44 percent reported shortages of more than 20 drugs.



Doxil shortages are a worry for some.

Vermont Health Commissioner Harry Chen says drug shortages "have been a way of life for some time," and the problem is getting worse. Five years ago, the U.S. Food and Drug Administration (FDA) reported 55 drugs in short supply. By 2010, there were 179 drugs on that list, this year there will be 304, predicts North Carolina-based Premier Inc., a major hospital drug-purchasing corporation. The majority of these are generics, but brand-name pharmaceuticals are also affected, especially anesthetics and chemotherapy products. Premier Inc. spokeswoman Amanda Foster says pharmaceuticals all over the country "are scrambling and desperate."

Vermont health care providers

are no exception. Karen McBride, Fletcher Allen Health Care's director of Pharmacy Services, says scrambling for hard-to-find meds is a weekly occurrence. Several months back, one patient was nearly put at risk when a critical anesthetic called Biotrin ran out. After searching the phones for several hours, McBride finally located a supply of Biotrin at another New England hospital — four hours away — and arranged for a courier to drive it to Burlington.

"It's 30 times more work than it used to be," McBride says, adding it helps that her buyer is on it "like a junkyard dog."

Drug shortages cost hospitals \$300 million a year owing to the additional staff required to source supplies, inflated

prices and the cost of treating side effects caused by alternate products. In February the *Hill Street Journal* wrote about a Maryland oncologist who was desperately seeking hard-to-find leucovorin. He found the cancer treatment for \$170 per dose; the normal cost is \$30.

But there is a deeper price — namely "adverse patient outcomes," including deaths. The American Hospital Association survey revealed that shortages have resulted in negative outcomes at one in every five facilities. Eighty-two percent of hospitals reported delaying patient treatment due to drug shortages, and more than half were not always able to provide the patient with the recommended treatment. Three out of four hospitals report violating or implementing restrictions for drugs that are in short supply.

A 2010 survey of physicians by the nonprofit Institute for Safe Medication Practices found that drug shortages resulted in delayed surgeries, dosage errors and interrupted drug studies, as well as deaths linked to the use of substitute antibiotics to which patients were resistant.

"No patient case has been compromised at Fletcher Allen" because alternatives to unavailable drugs are found, says Bruce Levine, head of the hospital's Pharmacy and Therapeutics Committee.

Chen says he has not heard reports of compromised patient care due to drug shortages. As for solutions, Chen says fundamental fixes must originate at the federal level, though he adds, "We should look for ways to create a system in Vermont that would lessen the effect."

Kardauska was supposed to be protected from Doxil shortages in June, Johnson & Johnson warned hospitals. No new patients should start on Doxil, but current ones would be given priority for the life-extending chemotherapy. After that attempt to secure the drug proved unsuccessful, Kardauska's doctors apparently lost faith in the company's ability to deliver a steady supply. On August 26, three weeks after they sent her home without treatment, Dartmouth-Hitchcock switched Kardauska to a different medicine.

**W**hat's causing the drug shortages currently plaguing America's hospitals? Quality



problems, including potentially deadly microbial contamination, caused more than half of the recent shortages in injectable drugs, according to the FDA. Other factors impacting the supply chain, according to government and nonprofit researchers, as well as pharmaceutical trade publications, include cost-cutting manufacturing, lack of new ingredients, just-in-time production, Medicare prior controls, discontinuation of less lucrative products, domestic and foreign outsourcing, substituted ingredients, and so-called "pig-to-donkey" deals, in which makers of brand-name drugs with patents about to expire pay generic drug makers to delay marketing of generic versions.

Johnson & Johnson insists that the Dend shortage is not due to "quality" or "supply" problems. Instead, company spokeswoman Monica Neuhoff blames

for larger drug companies.

As supplies become less reliable, a network of gray marketers is stepping in to fill the gap. These wholesalers operate outside normal pharmaceutical distribution channels but, for the most part, within the law.

Gray marketers buy drugs in bulk at discount prices and resell them to other wholesalers who may sell these again, with prices higher and profits accumulating like undergarments tied in mud season. The *San Antonio Express-News* recently reported a gray market drug sale that carried on "astronomical markup of 611 percent."

By monitoring recalls, plant closings, trade and government websites, the gray marketers can anticipate the market in order to stockpile and hoard potentially scarce drugs. And providers often feel they have no choice but to buy them.

## 99.5 PERCENT OF U.S. HOSPITALS REPORTED AT LEAST ONE DRUG SHORTAGE IN THE FIRST SIX MONTHS OF THIS YEAR, WHILE 44 PERCENT REPORTED SHORTAGES OF MORE THAN 20 DRUGS.

"manufacturing issues," "capacity constraints" and "production delays." Neuhoff says that a program to ensure Dend to continuing patients such as Kerdendin has been "very successful," but she also acknowledges that some patients are on a waiting list. The number and other details are "proprietary," she says.

Although Dend brand the Johnson & Johnson brand, it is produced by a third-party contract manufacturer called Ben Venue Laboratories. Based in Ohio, BVL is a division of German-based Boehringer Ingelheim, and also produces pharmaceuticals for Pfizer, Takeda and Bristol-Myers Squibb. The company is part of a \$46 billion global contract-manufacturing industry.

How does BVL explain the Dend shortage? Without chemicals, the company has blame on "manufacturing capacity constraints." But the FDA's Canadian counterpart, Health Canada, banned importation of some BVL drugs on August 10 for what it called "quality deficiencies." Health Canada spokeswoman Olivia Carson describes the problem as "manufacturing in Good Manufacturing Practices," including product sterility and quality oversight. Europe has also imposed restrictions on BVL's product.

Within days of the Canadian ban, the company announced it would no longer do contract-manufacture work

Some 52 percent of respondents to the Institute for Safe Medication Practices survey reported buying drugs on the gray market in the last two years.

"When faced with the situation that you know a patient will die without it, you really don't want to buy from the gray market, but it is an option of last resort," explains Joseph M. Hill, director of federal legislative affairs at the American Society of Health System Pharmacists. "What are you going to do?"

Hill goes on, "We'd like to get an answer to where they are getting their supply. Large national wholesalers say they don't supply to the secondary market. That may be a policy, but [products] could also could come from sales reps trying to make their quarterly numbers."

Dr. Arthur W. Hershock has "been fairly successful in obtaining needed medications for our patients," spokeswoman Rick Adams says. "However, we have been forced at times to go to market to purchase more medications, and have been subject to gray market purchases."

Bleicher Allen has rejected that route, says Michelle "We get daily solicitations from gray marketers by telephone, fax and email, but we don't buy

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# LOCAL *matters*

## Drug Shortage

from them because we can't be assured of sufficient and timely supply. Some are studies at counterfint, and there are ethical concerns about what they are doing, inflicting the price. They're [with a flash of outrage, she adds, "They are very slowly trying to capitalize on a bad situation. That is unethical. It's disgusting."]

And potentially unsafe. Before reaching a hospital pharmacy, generic market drugs "can pass through five or six brokers, getting repackaged, relabeled and possibly stored under poor conditions," says Frontier Inc.'s Frontier Veterinary, is one of 30 states that require pharmaceuticals sold

in-state to have a drug "pedigree" — a paper trail that tracks the drug on every step from manufacturer to final destination. New Hampshire does not.

But quality and safety problems also affect drugs obtained through normal channels. "The largest percentage of current

shortages is caused by domestic quality problems," says Maria Levy, acting director of the Drug Security, Integrity and Recall division of the FDA's Center for Drug Evaluation and Research.

Recently, Teva and Hospira — two of the U.S.'s largest makers of generics, including key chemotherapies — closed factories because of "manufacturing problems." Johnson & Johnson units had to issue massive recalls, and the FDA placed three of its plants under constant scrutiny for persistent failures to meet quality standards.

Drug makers' reliance on cheaper imported ingredients and finished products complicates the supply chain. Thirteen states of the FDA's Center for Drug Evaluation and Research say that 30 percent of all active pharmaceutical ingredients consumed in the U.S. are imported, mostly from India and China. Neither Johnson & Johnson nor EPL would answer questions about whether they source ingredients abroad, saying the information is proprietary.

According to the U.S. Government Accountability Office, the FDA inspects domestic pharmaceutical facilities only about once every two and a half years on average. It would take nine years to inspect the agency's prioritized list of companies in the 150 countries that

export drugs or ingredients into the U.S. Making matters worse, the FDA lacks authority to mandate recalls, require prior notification of impending shortages or force companies to continue manufacturing essential drugs.

Even when imports are found to have problems, the FDA can't enforce post-market or dangerous drugs. It can only refuse them entry after which importers can "port shop" the rejected products. "They try at several different ports, and sometimes they are successful [getting them into the U.S.]" says the FDA's Betts.

No matter what the predominant cause of any particular shortage, profit considerations are almost always a factor. "Corporations look at profit margins," says Fletcher Allen's Levitt, "and if a generic or other drug is not profitable, it is not a priority." While Doxil is a relatively chemotherapeutic drug, it accounts for less than 1 percent of Johnson & Johnson's annual revenue, which in 2006

was \$24.6 billion.

Steven Koppel, who worked with William Hains to develop a blueprint for universal health care in Vermont, sees the profit motive of drug companies as a problematic component of the current system.

"It raises major ethical issues when making profits conflicts with saving lives," Koppel says. As far as counteracting the shortages, Koppel says Vermont's best bet is a reformed health care system that would allow the state to buy pharmaceuticals in bulk, "negotiating in a way that's effectively as virtual." But generic like Ondansetron can't wait for single-payer health care. With Doxil no longer available, Kardoska is being treated with Eribulin, a substitute that has left her feeling worse.

"Since I went off Doxil, I have developed a cough, and there has been a slight progression of the disease in my lungs," Kardoska reports. Also, Eribulin requires Kardoska to make the 340-mile round-trip to Dartmouth-Hitchcock three times a month, while Doxil required just one visit a month.

"This shortage thing horrifies me, and not just for me," Kardoska says. "This is a kind of health care rationing. Why hasn't something been done?" @

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# news

EXCERPTS FROM BLURT,  
THE SEVEN DAYS THAT BLEW



## After Pulling Out of Burlington, Lockheed Martin Shows \$650 Million on Carbon War Room Cities by Gray Tabor

Did Burlington just run out on a slice of \$650 million from the Carbon War Room climate-change partnership? A recent New York Times story makes you wonder.

Lockheed Martin announced last week that it is partnering with Burlington bank to help lead a \$650 million investment to make commercial buildings more energy efficient in Miami and Sacramento. This investment is a product of Lockheed's role at the Carbon War Room, an international effort that brought the defense contractor to Burlington in late 2010. A September 19 Times story calls the deal "the most ambitious effort yet to pump-start a national market for energy upgrades that many people believe could eventually be worth billions."

The cover story just weeks after Lockheed's fled out of an agreement with the city of Burlington thanks, in part, to a lengthy and emotional debate over whether the progressive-minded Quaker City should get into bed with one of the world's largest weapons makers. Burlington was chosen as one of 16 cities from around the world to take part in a 30-month challenge to develop new, market-driven solutions to mitigate climate change that would benefit the environment and create "bottom line" jobs.

Mayor Rob Kosciuszko said it's unlikely Burlington would have been part of this specific investment deal, but he said the deal is an example of the resources and expertise that Carbon War Room offers.

The biggest opponents of the Lockheed-Burlington partnership said they have no regrets. ☺



Burlington Mayor Rob Kosciuszko

## Vermonters Join Worldwide "Moving Planet" Day With Climate Change Rally by Kevin J. Kaffey

The 1000-plus people who bled, bled and bled to Montpelier for a climate change rally on September 24 may have been asking one another after word: "So, did the planet move?"

It might well have, but Vermont's numerous media weren't on hand to report on it. By ignoring that spirited gathering outside Statehouse doors — one of more than 2000 worldwide "Moving Planet" day events organized by a coalition of groups including 350.org, Outrage, the Sierra Club and Greenpeace — the daily papers, wire services, and radio and television outlets missed at least two important stories:

• Vermonters are accelerating the momentum on climate change actions that got going in August when Middlebury's Bill McKibben led a series of civil-disobedience protests at the White House gates against the Tar Sands pipeline project.

• Peter Shumlin gave a tab-thumper of a speech that surely qualifies him as the most radical of the 40 governors on environmental and clean-energy concerns.

Shumlin linked Tropical Storm Irene's destruction to climate change and the failure to develop alternatives to fossil fuels, adding his finger into the air. Shumlin warned that the floods unleashed by Irene are "an example of what has to be for us." Shumlin pressed the White House administration, saying, "When our brothers and sisters from this great green state, whether it's Bill McKibben or all the people out to have, stand in Washington and are willing to sit behind bars for our future, we stand with them." ☺



Photo by Kevin J. Kaffey

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# The Logger Heats Up a Boozy Life-Drawing Session in White River Junction

BY MEGAN JAMES

Let's get one thing out of the way: **BARTY BINKLEY**, the writer-actor otherwise known as the Logger, did not get asked under the fluorescent lights of the White River Junction Amers as Logger during his recent visit as a life drawing model for Dr. Sketchy's Anti-Art School.

It was the only disavowal of the night. Given the urban-beset origins of this art project, which has branches all over the world, a newswriter might expect a dimly lit cabaret venue, limited, imagine this scene: an enormous meeting room and bar with about as much substance as a school cafeteria. The lights here at full blast. Brown and yellow, diamond-patterned carpeting, a little like the wrap of the bar.

In the center of the room, a makeshift stage draped in black fabric is adorned with pumpkins, a wooden stand (like those of the night at "The Pines"), and a perfectly still DeWitts, all done up in his logger gear: clipped goatee, a shaved-thinned head, scuffed boots, a black baseball cap and so on. He takes turns with **CAHILL** **CHAMBERS** in the Pines posing in 15-minute anti-ironies in front of about 15 sketchers of all ages. Meanwhile, on-scene blasts horns, including "She's a Beauty" and "The Final Countdown," both of which elicit cheers.

The scene is slightly ridiculous, but that's what makes it so fun. **PHILIP BURNETT**—or Miss Phoebe, as she's known at this crowd—is responsible for the WJJ productions, which don't happen once a week but twice February. The 40-year-old mother of four is a huge fan of author Neil Gaiman (he wrote *Coraline*, which became a 2009 stop motion film). When she found out he was into Dr. Sketchy's, she decided to start her own branch.

Currently operating in more than 300 cities worldwide, Dr. Sketchy's began in a Brooklyn bar in 2006, the brainchild of 22-year-old art school dropout who wanted to create an unusual, cabaret-style environment where anybody could try a hand at drawing models, who are either in burlesque outfits and poses. Each branch is autonomous, but they all share a common vision. "The sadder the location, the better," says Binkley.

Her first WJJ event drew five people. These days, she says, as many as 15 are likely to show. Students come from the nearby **CONVENT FOR CARTOON STUDIES**, **JORDAN LAMARQUE**, an art school grad now working for Norwich's **SHAW PROJECT**, attended the most recent event. After drawing DeWitts is pictured. So did Binkley's parents, **YON** and **JANE HART**, who've never missed it.

Binkley grew up in White River Junction, in dad the evening's onco: **LEIGH MATHIAS** and the branch's resident photographer, **JANE WHEAT**, who documents the events. Binkley finds some models through Craigslist and reaches out to others directly. As for De Wits, she says, "I kind of owed him so a while." She was surprised when he said yes.



Bartley Binkley

BY MEGAN JAMES

"I thought it would be fine," says DeWitts. Besides he was already in the area setting up boards for the Timberline World's Fair. "I don't care how many people are here," he adds. For DeWitts, such a new gig is an opportunity to connect with his training, and, possibly, the town—and to sell his brand. "That is why my business works," he says. "It's not because I'm known there that got me you. I'm 93 I could be doing this when I'm 80."

DeWitts has done a lot in front of an audience—including posing naked for the cover of his publication—but he's never sat for an extended period of time. "It was almost relaxing," he says later.

When his second 15 minutes under the fluorescent lights are up, DeWitts invites his WJJ collectors to move typical. Logger action singing, strumming the guitar and flirking expertly with one of the prettier women. "You ever see a muscle hump?" he asks her, before letting out a belch (the instant he flexes his chestediceps). He compliments her red toenails, and she blushes.

The Pines spends most of the evening practicing musical in bare feet, a black tank top festooned with fake navel navel and a red lace skirt, through which her black underwear is visible. She doesn't talk much, but poses incessantly, especially when sitting, so DeWitts' leg for one pose.

On a break from the mic, Whitten heads to the bar, which has apple pie and toasted almonds cocktails on a special. He comes on his home town's unique character. "When you walk into a haunted house, you know there are ghosts there because you can feel it," he says. "That's how I feel about White River Junction. There's been so much evil here. You won't be the first to walk these streets."

A song ends, and Whitten dashes back to his post. Plugging October's Dr. Sketchy session (called "Zombie Attack"), as well as the branch's first ever short story writing contest, he poses a hypothetical scenario to DeWitts over the mic. "You're about to be eaten by zombies. How would you prefer to die?"

DeWitts poses the conventional questions about death and family affairs. "A bunch of M-40s up my butt." Chuckles ripple through the room. Later, DeWitts goes in to Whitehead on his phallic and shows a little skin, rolling up his shirt to expose a rock-hard-on pack.

But there's no boogie and boogies from this crowd, the sketchers get right to the task at hand, transcribing the Logger into a work of art. ☐

**B** Bartley Binkley, Anti-Art School's next session, "Zombie Attack," is Wednesday, October 26, at 10 p.m., at the American Legion in White River Junction. It's drawing model/burlesque whorship/junkies.

## UVM Theatre Department Stages Edgy Urban Love Story *Stop Kiss*

BY ERIC FISCHLSEN

In friendship today, emotional connection can fill on a dating site. In the past, it was said that friendship was nothing but full-on, committed romantic relations ships—until of course that's what they become.

In the **UNIVERSITY OF VERMONT** production of playwright Don DeLillo's acclaimed *Stop Kiss*, the depiction of a friendship between two young women is the big, bad bag. Amy Blumstein, an intimacy that transcends such labels as "friends," "girlfriends" and "lovers." What these two women, who don't identify as lesbians, find themselves sexually attracted to each other complicates their relationship so seriously that the play, like those, defers easy categorizing.

Yes, it's a drama—never more so than when an act of unwitting hostility brings the fledgling romance between traffic reporter **CAHILL** and elementary school teacher Sam crashing to Earth, but *Stop Kiss* is also, at times, as effervescent and funny as a romantic comedy. Their contrasting tones earned the show critical praise when it debuted at 2008. The UVM production, directed by **CAROLAN KAMEN**, embraces this central complexity and presents it officially through local actors **CAHILL**, **CHAMBERS**, **CAHILL** and **SCHWARTZ**, as Sam.

It's not surprising the play to disclose that its flash of



Kate Binkley & Rachel Winters

UVM THEATRE 2014

# New Sculpture Garden Evokes Barre's Rock-Solid Past

BY KEVIN J. KELLEY



See Highley

**W**hile Barre's famous line — "The past is never dead. It's not even past" — applies at least as well to Barre, Vt., as it does to the author's fictional Yoknapatawpha County in Mississippi. Reminders of bygone eras are everywhere.

Until last year, for instance, the downtown lot skayed by **STUDIO PLACE ARTS** held a 120-year-old building, most recently the site of the Coax & Hubbard Shop and a Brooks Pharmacy. Before that, actor **SP4**, director **RAE HENRY**, the structure — torn down in 2003 — was the home of General's, a events and tobacco shop. Finally, it was the site of Barre old-timers as a spot to court and spark.

Directly across the street lies Depot Square. Now little more than a parking lot, it was once Barre's version of a piazza, says Highley, where 60 years ago the mostly Italian "master carvers would sit smoking and chatting across another's work."

"The SPA is important in paying homage to this past — and helping ensure it remains in the present — by restoring the former Brooks art adjoining the gallery with five granite sculptures made by contemporary Barre carvers."

Prominent among them is "Sturdy's Chair," a one-ton block of white stone that's been perfectly consumed to a titter's back and backside by **DAVID LEE COOPER**. A sign invites visitors to the month-old sculpture park to take a seat and make themselves comfortable.

Nearly too "the Supplest" by **DAVID BETHUNE-KELSON**. It's a female form stretched in a prone, playful position, hands extended and cupped behind the bird's head, the artist considers an integral part of her piece.

**DAVID WEINSTEIN**'s "Brothers From Mucha Pacha" has flat slabs projecting from a granite base to suggest an Italian headless "King" by **JOHN WILSON**, is exactly what its title indicates: a granite key laid horizontally on a stone pedestal with slabs chiseled into chunky undulations. In "Crucible Art" carver **JOHN WILSON** relies on the psychedelic cartoons of J. Crumb to create a set of angles and curves that, Highley says, evokes Crumb's "Keep on Truckin'" cartoon.

These pieces were painstakingly lowered into place by an ironmonger in crane operator **FRANK TATE**, and a younger volunteer, **JOE LACROIX**, who has since established the Granite Corporation of Barre, more than a century ago. Like the carvers, these two men are rock stars who "would not want to do anything second rate," Highley says. "People are really proud that this is happening here."

The sculpture garden is likely to be a temporary installation, however. The city now owns the 10,000-square-foot area, and residents want to construct a three-story 10 million building that might house a grocery store, gym and offices. Highley, who is leasing the lot with permission from Barre officials, says it's OK with her if the sculpture park never eventually gives way to a multipurpose structure, though she plans to keep adding pieces — perhaps including a monumental work — over the next year or two.

The live pieces currently on display are for sale, but Highley isn't taking commissions, so "all the money falls back to the carving studios," she says.

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Margarete Voevodt, Germany 2003  
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## STATEofTHEarts

### UVM Theatre 4/73

violence coincides with Cello and Stern's public display of affection. A mark of this play's excellence is Stern's choice to structure events out of linear sequence, evading the conventional building to a tragic high point. Instead, each scene — 23 in all — uses the audience to witness a new development in Cello and Stern's relationship. In the process, the play becomes about something much deeper than gay bullying. The prospect of coming out on necessary human intimacy comes to mean even more dangerous than a homophobic's fist.

For Kanos, a professor of theater at UVM with a particular interest in bringing diversity to the stage, *Step-Kiss* sounds a warning against becoming "courageous" and, in the end, is the story of civil rights gone wrong. "We tend to go through the day," he says, "typically to please the audience, by thinking that everything is really good. It's all good now, because gay people and lesbian people can be married. But, in fact, we live in a society where there are still daily based incidents and violence perpetrated against people based on sexual orientation."

Yet *Step-Kiss*, like the relationship at its center, transcends the "gay play" label. Kanos calls it a coming-of-age story to its depiction of two people discovering who they are in a city rich with possibility. It's also, he says, "a story about love and human intimacy, and how surprising and complex we as humans behave."

He notes that the play stands apart in demonstrating an intimate relationship between two women.

*Step-Kiss* offers Kanos' UVM cast and crew the advantage of a simple set — the bulk of the action takes place in Cello's apartment — and characters close to age to the audience scene. Buckley and Winsor are well cast. They achieve a credible chemistry from first to last, chiding confidently to their characters across varied emotional terrain and evoking the vulnerability that their director says he searched for during auditions.

"To be 'in the moment' as consistently is a daunting challenge, given the play's unconventional structure, with its disjointed, sequenced shifts. The actors hardly face that challenge alone. Costume designer and UVM professor WENDY THALER counts 22 costume changes — some on stage, some off — for which she and her team are responsible. "The costume is the strongest visual statement for who a character is and what they stand for," Thaler says. Her point out the irony inherent in this vision: "You have to make the clothes disappear."

And, in some cases, suppress — like the pain of those Thaler says must be moved from place to place at least three times backstage for different reasons. Her grace has made her successful. MA WENHUA and GRACE THOMPSON, for example, their dates with an air of competence and calm they can transfer to actors who have less than a minute before their next entrance. To help his crew prepare for these lightning-quick changes, Thaler "timed" dress rehearsals four days ahead of a typical schedule.

That emphasis on preparation, Thaler says, is one approach he shares with Kanos, with whom he worked on the first *Step-Kiss* in 2007. In *Step-Kiss*, dressing for character is like solving the costume's tricks will be crucial to making the story clearly and saving the audience some surprise.

"I want people to see themselves in these characters," Thaler says. "[This production] is about a group of people creating something together and then giving it away. I think this play and production is such a beautiful gift to give."

**Step-Kiss** is now in its eighth performance at UVM. Tickets are \$10.00. For more information, visit [www.uvm.edu/theatre](http://www.uvm.edu/theatre) or call 802-656-4855.

### New Sculpture 4/73

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GREW UP WITH  
BEAUTY DON'T  
DAMAGE BEAUTY.

SUE HIGLEY STUDIO FINE ARTS

It was rumored that a white granite man chose will present too tempting a target for suggest? Higley says she's "unusually opinionated" that all the pieces will recall

graffiti too. She's recalled two security cameras to deter vandals. But she's relying more on the personal connections that can stop a crime.

"Everybody here has a good heart," she says, at least a flood of a friend who cared or works in the business. Higley says. Besides, she says, "community members who grew up with beauty don't damage beauty." ☐

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Dear Cecil,

Would I be able to take down a fully grown T rex armed only with my Remington 510? Or a pistol and a flat clip? What about with a 12-gauge shotgun?

Jackson Powers

At a meta level, the research department was impressed with your question, *Jessie With* (because, honestly, no learning survives debt deficits). Little Ed observed, like past you has taught us to be ready for anything. Sure, wearing up with a T rex on the bike path makes less of the likely crisis-lit. However, the risk associated with lion cubs was historically underestimated, too.

Maybe so. One reported, but this guy is still a walking meat sack. Ironically, taking out a T rex with a Shotgun? You might as well try it with an air pump. Even with a 12-gauge shotgun you'd be taking a chance.

What you want is a rifle, the weapon of choice for really big game. Lions, cape buffalo, rhinos, hippo and elephants have been successfully bagged with rifles for more than a century. However, rhinos would make better claims for the 44 magnum revolver. I've heard that poachers in central Africa fabricate 12-gauge "elephant guns" — rudimentary homemade shotguns loaded with double power shells bearing solid lead slugs. These are said to be effective but only at close range. Call me biased, but if I'm facing off against a T rex, I want a lot of noise.



Why stop at rifles? Interjected Little Ed. Why not blowguns, or rocket-propelled grenades?

New Ed. One recommended. The hallmark of the Straight Dope is probability. Notwithstanding the need for a T rex propellant, one doesn't want to alienate the populace. Even in Texas, if you're walking around with a Schwarzenegger-style shoulder weapon, people are going to look askance.

Still, the question remains what type of rifle would be best. Because fiction offers only rough guidelines. In L. Ronnig's *Conquest '94*, Gun for Disaster? A 30.06, a group of time-travel-

hasten brings along a Continental 400, a Holland & Holland 300 and a Winchester loaded with 375 Remington shells. The last of which proves crucially inadequate against a T rex. Roy Benavidez's '84 *Sound of Thunder* (1982) shows a similar application, specifies only the use of rifles and steel bullets. In the cherry 1977 film *The Last Dinosaur*, an industry hunting rifle is employed. This will never do.

Don't fret. I've found an entire book devoted to selecting the optimal weapon. It's called *Crates* by Stephen W. Temple, who explains he's spent countless hours since childhood dreaming about dominating a T rex. This has enabled him to come up with the following guidance:

- In view of the great reptile's speed, agility and

aggressiveness, chances are you'll get only one shot.

- Crapping a T rex, even if you're skilled enough to hit its five moving legs, is difficult due to its thick bones. So you need to shoot to kill.
- The creature has a massive skull clad in dense muscle protecting a relatively small brain case, making a head shot pretty tough.
- Unfortunately T rex's heart is also well protected — your bullet must penetrate three or four inches of skin and subcutaneous bone, then travel several feet through more dense muscle to reach the veins.

You'll need more than a 30.06 gun for this. Based on his study of bullet geometry, penetration and

stopping power, Temple has developed a metric for ammunition effectiveness he calls "Terminal Medicine," abbreviated "T.M." To actually kill an adult tyrannosaurus, he asserts, your ammo must have a T.M. value of at least 50. If you think the animal might be an angry hawk, wounded, or otherwise plucked off you may need something with a T.M. value of 105 or more.

Temple's top-rated cartridge is a 4-bore Nitro, a brass-cased round with a T.M. score of 362 that looks like an old punch through a brick wall. If you'd rather not have the recoil dislocate your shoulder, you can get by with the venerable .440 Winchester, number 32 on the list, which posts a respectable 113.

Ed meanwhile was perusing *Crates* on a Kindle. One he said, this fellow Temple actually describes an encounter with a living T rex as though it actually happened. I can't tell if this book is a put-on or the product of a disordered mind. Either way a dinosaur seems like the best source of accurate information besides how much one can really know about that beast, given that it's been extinct for 65 million years! Despite its intimidating appearance, it may have had the disposition of a puma. Sort of like Robin, only normal.

Ed, I said, and try not to be a conspicuous ignoramus. I acknowledge Temple's book involves simple guessing and supposition. But if we removed these weapons from the study that animal, had the Straight Dope archery would be blank. All I can say is this results look plausible. I would either trust to opiate, lion darts, or a team Remington, that's up to you.

**F** In these everything you want to get straight? Click Adams on Yahoo! (he's right) Dope on any page. Or Go Cecil Adams at the Chicago Reader 3.6. (Chicago, IL 60607, or [cecil@straightdope.com](mailto:cecil@straightdope.com))

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# WHISKEY TANGO FOXTROT

We just had to ask...

## What goes on in the dusty old Star Press on North Avenue?

BY KEVIN J. KELLEY

**T**here's a print shop on North Avenue in Burlington with a million-dollar view of Lake Champlain that keeps a little on the shelf it's all but invisible — except for the big white letters affixed to the clapboard exterior that spell out "The Star Press." Possibly, they wonder about the antiquated window displays of name cards and wedding invitations. Perhaps some pause to peer into the dimly lit interior, which suggests a set for a "Twilight Zone" episode about a ghostly enterprise that hasn't seen a customer for decades.

But the Star Press, situated midway between Burlington Police Department headquarters and the former site of Burlington College, is actually open for business almost every weekday, as it has been for the past 80 years.

Push through Ted George's front door to discover the tools and debris of a bygone era: gray wooden counters at atop a well-worn gray wooden floor. Within them, zinc printer drawers contain hand- and typed paper. Ancient and more modern offset and letterpress printing machines occupy the space, which is adorned with rows of posters for long-ago local events. One advertises \$2 tickets for a Blue Funkies concert at UVa's Patrick Gym. The jazz group's first gig lit live in 1952.

At the rear of the shop, walls, dusty windows offer a panoramic view of the lake and Adirondacks.

George keeps one of his most noteworthy pieces of equipment tucked in a corner in the basement: a dust-covered 1946 foot-pedal printing press



## SIMON GEORGE BEGAN TINKERING WITH THE PRINTING PRESS THE SAME SUMMER THAT GABE RUTH HIT GO HOME RUNS AND CHARLES LINDBERGH FLEW SOLO FROM NEW YORK TO PARIS.

that belonged to his father. A friend of Simon George gave it to him in 1937. The friend bought the press for \$2, but had no place to store it.

At the time, Simon George was a junior at Burlington's Cathedral High School, which has since been torn down. At first, George stored his friend's small iron press in the basement of his family's home at 35 North Avenue. He began tinkering with it the same summer Babe Ruth hit 60 home runs and Charles Lindbergh flew solo from New York to Paris. Just as Gutenberg had done with his world-changing invention nearly 500 years earlier, the teenager arranged and mixed rows of movable type.

When Simon George started printing name cards for classmates, his son relates, it caught the attention of Cathedral's principal, the Rev. Robert Joyce, who called George into his office one day. George feared he was in trouble, but the priest had a job for him: Print 500 copies of a 5" by 7" text. George had no idea how to fit such an order in just a couple of days. He didn't have enough type to run the job all at once, so he

nervously printed one part of the page, then another.

When it came time to bill Joyce for the job, George grossly undercharged for his work, his son says. Joyce later became Burlington's Roman Catholic bishop.

That job marked the start of Simon George's career — one that afforded him the freedom of self-employment. He never had to work for anyone else. Ted George can make the same claim. He inherited the Star Press — the brand name of that original 1916 printing press — after his father moved the shop to the building next door, where it remains today. Ted George and his two siblings were raised in one of the two upstairs apartments.

These days George prints posters for city departments and long-established local companies, such as McDonald's of Vermont, while also taking out wedding invitations and business cards. He works as an offset, as well as letterpress, machines. The latter gives Star Press its cachet among cognoscenti.

Not many print shops operate

Interpreters these days, notes Sean Melton, a technician at Vintage Press on North Street, which doesn't offer the service. Melton likes the old-fashioned machines, though, because, he says, "they can do things offset and digital presses can't do," such as printing the perforated cardboard forms that hang on residential door handles. Melton blends the difference between digital and letterpress so that between CDs and vinyl records. The latter excels with character, he says.

George, a man 31 years old of Lebanese-French descent, says he wants to continue working as long as he's able. "I've got lots of requests from who don't know what to do with themselves," he says. George and his wife, Joyce, who keeps the business books, consider the Star Press workhorse.

When a visitor asks whether he's tempted to sell the property, which is right next to \$500,000-plus condos, George smiles. "Maybe, if I can get my price," he replies. One of his upstairs tenants has asked for the chance to bid first on the building. "The views up there are even better," he says. "But I'm not in any hurry to leave." ☐

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## God's Little Acres

**D**uring Hill, in the Northeast Kingdom town of Lyndonville, is one of those places they call God's country. But, judging from the way some of the hill's residents are talking, God is a shortsighted steward of his kingdom and a homophobic, to boot. Across the nation, an increasingly tight coalition of the Christian and evangelical factions of the Right has crystallized that some mean duty is a new trinity atop the freedom to marry and the holiest of holies, property rights.

This Lyndonville story began in 2002, when Joana and Richard Downings built a 24-foot cross next to their Chapel of the Holy Family on Darling Hill. The cross was lit from inside — so brightly, neighbors complained, that it outshone the very stars in the sky.

In 2008, Lyndon's Development Review Board ordered the Downings to take the cross down, but allowed them to put up a more modest one — about half the size, without lights. This, however, was not acceptable. The couple's was one of those "Crosses of Donatelli" in Vermont, and many more worldwide, named for a French town where Christ is believed to have appeared numerous times. According to the Downings, as quoted in an AP story, Joana gave instructions about the crosses: They must "become lights in order to question hearts that are obscure."

Never mind the statistics of the Cross, the Rosary Garden and numerous other religious attractions on the Downings' 800-plus acres, also home to a spa and beef-cattle farm. Without the village in the Dazzle Cross, God's word would be faded, they suggested — and their religious freedom as Catholics infringed.

The Downings hired attorney L. Brooke Daughdes to appeal the board's decision (that means you reject it) and, when the Agency of Natural Resources denied an Act 250 permit, to appeal that to the state environmental court. Daughdes — whose name shows up as counsel to every third company seeking to construct some giant thing in some unpopulated rural place — appears to be driven by a vision of her own, a state unfairly obscured by numerous, unsightly structures.

Consistent with this mission, Daughdes recently introduced new evidence, along with the First



Amendment argument, in the Downings' appeal that the Shenfield wind farm — 16 400-foot turbines, sited for completion by Thanksgiving — is in the state's viewshed, and thus should change the court's consideration of the cross. In other words, the new got ugly. Let's make it uglier.

The Lyndon board and state Agency of Natural Resources opposed the freedom-of-religion argument. But the 9-court judge could choose to pay attention to it. Any Vermont court may consider state constitutional issues. It happens all the time in environmental court — where the case starts state and the date of the judge's ruling is anybody's guess — though the article, usually it uses as the cases that treat the conflict between private property rights and the common

good. "It would be a holiday for the judge to go through the tedious, gross posture of constitutionalism!" Mostler, lawyer and former Deputy Secretary of State — Paul Gillette told me.

The holiday probably will end as soon as the clerk looks up the legal precedent, however. "The rule in zoning is equal protection," a spokesman for Americans United for Separation of Church and State told me. "Whatever regulations

apply to other structures also apply to religious structures." If you can't fight the windmill on your own plot course, you can't fight your replica of Noah's Ark, either.

This is unlikely to mollify the Downings' feeling of religious injury. Judging from the comments on websites that have covered the case, their supporters will continue to feel the pain — and a lot of anger — too. Nor will it affirm the use of equal protection quiet the rhetoric according from the Right.

In Oliver Goss, III, for example, the federal designation of Kinsley Bay as a sanctuary for wintering seabirds has drawn fury from the local Tea Party. Banning seabirds would compromise not only beachfront property owners' rights, its members say, but also biblical and constitutional precepts. "We cannot abrogate nature above people," Edna Mattas, leader of the Carus County Tea

Party Patriots, told the St. Petersburg Times. "That's against the Bible and the Bill of Rights."

The Left used to take heart from the fissure between the "moral" Right and the economic Right — Jerry Falwell on the one hand, say, and Grover Norquist on the other. But that split is more than healed. Nine Supreme Justices are quoted to show that modest impacts the family's biblically ordained duty to care for its own, God is the protector of private property, and environmental regulations curbs man's dominion over the Earth and its creatures. (The "twisted, cynical environmentalists" show no sign of perceiving their brethren on this last point.)

Back in Lyndonville, religion is also being dragged out to bolster sexual discrimination. Up the road from the Chapel of the Holy Family is the Willflower Inn. Its owners, Jan and Mary O'Reilly, go way back with the Downings. From the 1950s to 2003, the two families ran a real estate development firm, turned/imposing corporation together, and their websites still link. A person might surmise they're conferring on their legal troubles.

As you may remember, the Willflower refused to host a wedding when the owners learned the bride-to-be had been with women — and, it turns out, they'd done it before. The ACLU sued the inn for breaking Vermont's Fair Housing and Public Accommodations Act, and the defense recently responded. The ACLU's case is stout, a said, because the statute itself is unconstitutional. It violates the O'Reillys' "free exercise" rights under both the Vermont and U.S. Constitutions. Free exercise, that is, of religion — they are Catholics — though the word religion isn't used.

Historically, God's will has been invoked to justify all manner of evil, including slavery. This time, Vermont's courts may reject the following of heart or head use by divine commandment.

But if Darling Hill is God's country, for democracy's sake somebody should revoke God's constitutional rights. ☺

\*Thanks to Jack McGinnis for the research

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**D**uring the Great Flood of 1937, the Mad River tore apart barns and jumped its banks in Moretown, trapping scores of townspeople in low-lying houses. According to local lore, elderly residents too sick or frail to cross the swiftly moving current needed help with evacuation. However, most of the village's barns were too spoiled by the swirling eddies and floating debris to wade into the floodwaters. So a blind horse was led from house to house to ferry people to safety.

"Something about that story just gets me," says Moretown resident John Schultz, 62, as he surveys the remains of his family home on Main Street. He and his wife, Annette, bought the place when they live with their daughter, Megan, in 1972. Since then, the property has served as a bed and breakfast and a ski school; the adjacent garage housed Schultz's machine shop.

On August 26, the house underwent what Megan calls a "forced remodel" at the hands of Tropical Storm Irene. Within hours, floodwaters rose perceptibly, Schultz says he knew they were in deep trouble when neighboring Doctor's Brook, usually a docile rivulet that feeds the Mad River, began flowing backward and advancing up the town.

Weeks later, piles of waterlogged furniture heaped up behind the house in the afternoon sun. Some can be saved, but most are destined for the landfill. The rest of the family's salvaged belongings are stacked on shelves in the stand-alone garage. Others were accidentally discarded by well-intentioned volunteers, who threw away strict possessions along with ruined ones.

"It hurt at the time, but a day or so later, you say, 'Screw it,'" says Schultz. "You have to lose even more to the chaos, but that's life."

In the 1970s, Schultz launched his business Super Thin Saus in this garage. He later moved it to its current Waterbury location, which also flooded last month. Most recently, the garage housed Megan's wedding-and-event-planning business. That, too, was obliterated by water, and all that reached the cribbing fixtures.

And all the family's anguish and tears, Schultz recalls a few years, were a consolation. Days after the storm, and long after the road into Moretown was possible, a military helicopter landed, unannounced, behind the house. Its crew dropped off several cases of bottled water and some bandages, then flew off.

Moretown wasn't the most devastated place in Vermont, but it got its share of Irene's wrath. In all, 65 houses



## SITTING IN LIMBO

**As Moretown's Irene victims rebuild, many fear the devil is in FEMA's details**

BY BEN PICARD

were damaged or destroyed in this central Vermont town of just 1600 people. The historic town hall flooded, as did the firehouse, which was under eight feet of water.

Now, Moretown is a messhouse of what's happening all across Vermont, where state officials estimate that between 700 and 1000 houses were destroyed or suffered major damage. Most of the rescuers and volunteers who descended on Moretown immediately after the storm are gone, leaving behind accidents and towns officials to pick up the pieces.

Few here are openly critical of the federal disaster response from the state or the Federal Emergency Management Agency. But some residents embarking on the reconstruction process seem to feel like that blind horse in the '37 flood, sleeping through the wreckage but not knowing where their next step will

land. They know enough to be anxious about the unknowns, such as the conditions FEMA may impose on individuals, businesses and towns. They're discovering that these conditions can vary from block to block, even house to house. And that unpredictability has left many on Moretown's 100-year floodplain — those with or without flood insurance — wringing their hands as they await official word from FEMA.

To make matters worse, FEMA assistance has for the past week hung in the balance as legislators bickered over the funding of federal agencies, threatening yet again to bring the government to a halt. But on Monday, FEMA indicated

that it could get through the rest of the budget year with the \$115 billion remaining in its coffers. The Senate was then able to agree to a deal that will provide a seven-week extension of financing for other government agencies.

On the recent September day when I was, reliable information is in short supply. Earlier this morning, Schultz heard from neighbors that if FEMA declares his house more than 50 percent damaged, he may be forced to fill in his basement with sand or concrete, perhaps even elevate the house and garage by several feet. Schultz estimates that would cost at least \$300,000, more than he owns on the mortgage.

**F**EMA says repairs where home or business was affected by Tropical Storm Irene for significant disaster assistance by calling 800-481-2364 (TTY: 800-481-2365) or visiting [disasterassistance.gov](http://disasterassistance.gov). Calling centers will stop on September 30, but the deadline to do so in Vermont is October 31, 2011.

An engineer friend who toured the house insisted Schultz tell FEMA he would be hard-pressed to declare it even 10 percent damaged, aside from personal belongings, most of what got trashed was Sheetrock, flooring, wiring, insulation and a few kitchen appliances, including the oven and refrigerator. But even so he wants to receive word from FEMA, Schultz is already strategizing his next move.

"If they say we have to lift the building and fill in the foundation, I'm going to fight it," he says. "If you pay off the mortgage, that becomes equity. If you raise the building, you just pissed it down a rat hole."

FEMA's damage-assessment team, due this morning, hasn't arrived yet, so Schultz still has many unanswered questions. For example, he wonders whether the 50 percent damage estimate will be based on the house's market value or its assessed value for tax purposes (FEMA's answer: 1 hour later, assessed value).

Schultz is also thinking of paying off his entire mortgage and not accepting any FEMA assistance. He reasons that, if the bank has no financial stake in the house, he can do with it as he pleases. But he wonders if FEMA, the state or the town can still require him to rebuild according to federal flood-insured mitigation standards (FEMA's answer: yes).

Then there's the issue of historic structures. Schultz, whose house was built in 1820, suspects that Montpelier is a historic village, but isn't listed on neither the national nor the Vermont register of historic places. (That week, town officials offered conflicting answers about the designation.) Will FEMA still require Schultz to elevate a historic house, like the cellar or loof? (FEMA's answer: it depends.)

"Some people in town are saying, 'Let's wait and see what happens,'" Schultz says. "I'm like, 'No, let's be proactive.' We don't really know what's going to happen, yet."

Across Main Street from the Schultzes' home is a recently repaired house that, at first glance, seems largely unscathed. However, closer inspection reveals that the attached garage/meal room has separated from the main house and slid off its foundation. The steps to the covered front porch are gone, replaced by a rickety wooden stpladder. On the door, a sign-up sheet for disaster volunteers reads "Open House."

Only upon entering the house does one grasp the sign's double meaning. The owner, John DeCarle, 63, stands on a staircase leading to the second floor wearing a dust mask, scrubie and an exhausted expression. At the bottom of the



# I'll rebuild and fight the consequences later.

MERIDEN NELSON



Wendy Carter House



Wendy Carter House

## Sitting in Limbo BY JEFF KATZ

steps, nearly the whole floor is gone, only exposed crossbeams indicate where the living room, dining room and kitchen once were. Otherwise, it's a shell drop to the cellar below.

DiCarlo, who has owned this house for 46 years, sweeps dust off the stairs in a fading floor that, to an observer, seems akin to mounting the deck chairs on the *Titanic*. He and his wife, Pam Bevier, spent much of the summer fixing up this 100-vintage house. It had a high-end toilet, close-knit raft, refinished doors, two-level deck. "It was beautiful," DiCarlo laments. Now he's surrounded by an empty shell that, like a movie set, is all facade and no interior. The couple was lucky enough to have flood insurance coverage, but there's little they can do yet.

"Basically, we're on hold until FEMA makes its determination," DiCarlo says. A data-gathering team from FEMA stopped by earlier in the day, he explains, but a separate damage-assessment team is due back later to walk through the house, or what's left of it. DiCarlo was told his home might be deemed more than 50 percent damaged, which could mean he must fill in the basement. However, one FEMA worker who came with the first group said he wasn't need to jack up the house, a sign of good news.

Despite his flood insurance coverage, DiCarlo has been told he cannot begin construction yet, inside or out, without a building permit. Town officials won't issue these until FEMA completes its damage assessments. "I hope it's a fairly rapid decision," DiCarlo sighs.

Deleis adds, DiCarlo expresses no bitterness toward the federal disaster agency. "Two months from now I'm impressed with how FEMA is responding," he says. "We filed out their forms, and within a couple days they had an inspector here. . . . When you're a homeowner, you'd love quick answers. But they've got a monumental job to do."

Such homeliness isn't shared by DiCarlo's neighbor on the opposite side of Doctor's Brook. There, a small house sits with one wall of its foundation fully exposed by the flood.

It's the home of Meriden Nelson, a 72-year-old native Vermonter who's lived in the house for 37 years, much of it with his wife, who died six years ago. Nelson unweaves the door in a black baseball cap and gray T-shirt featuring an image of a fire in the crosshairs of a hunter's scope.

Butt like a fire hydrant, Nelson offers the meek handclasp of someone who's done physical labor most of his life. Indeed, for years before his



It hurt at the time, but a day or so later, you say, "Screw it."

JOHN SCHULTZ



retirement, Nelson served as the custodian at Mooretown Elementary School. He also plowed streets in the winter. The morning after the flood, as residents and volunteers slogged through mud and muck, Nelson fixed up the town's front-end loader and cleared the streets and sidewalks before attending to his own needs.

Nelson sits down on an overturned bucket and offers me the only other seat in the house: a milk crate. The first floor is gutted and stripped to the subflooring. With all the insulation gone, a light breeze blows through what was once Nelson's main living quarters.

The house, built in 1841, has survived two earlier floods, Nelson reports. In '20, the waters chased it in trees across the road to keep it from sinking off its foundation. Afterward, it was raised three feet. This time, floodwaters rose nearly four feet up the first-floor wall. Nelson says, pointing to the high-water mark on a window screen.

Hours earlier, a FEMA representative told Nelson he'll probably need to fill in most of the basement, leaving just a four-foot crawl space. Nelson shakes his head and smiles. He had homeowner's insurance but no flood insurance, despite living in the 100-year floodplains. "Can't afford it," he says matter-of-factly.

As a result, Nelson's insurance won't cover any of his losses. With only \$30,000 in the bank, he expects he'll exhaust it all rebuilding. Still, the severe losses he won't take a dime of FEMA's money because he doesn't want to play by its rules.

"I only got four weeks to get in here before winter. I'm not gonna live with my ass at winter long. That's a burden on him," Nelson says, arms crossed defiantly. "I'm just gonna long jump, whether I'm right or wrong. . . . I'll rebuild and fight the consequences later."

Flooding is the most common form of natural disaster in the United States, and the one that claims the most lives each year. In 2004, Congress created the National Flood Insurance Program (NFIP), a division of FEMA that provides federally backed flood insurance to qualifying businesses and individuals. NFIP encourages smart development in flood-prone areas and provides affordable insurance to homeowners there. Areas that have at least a 1 percent chance of flooding each year are considered "special flood hazard areas," more commonly referred to as the "100-year floodplains."

Jim Brunt handles floodplain management and insurance for NFIP. According to him, about 80 percent of Vermont's housing stock was built before federal floodplain maps were even made.

Brunt can't comment on particular cases, such as Nelson's, but he can talk about the consequences of one





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It's 9:30 on a Sunday morning, and Brenda Harbison is putting the finishing touches on an evening meal. It's old timing, but Harbison has a date with a motorcycle and some fall foliage and wants to get this task out of the way.

She grabs a chicken breast and slathers it with a liberal dollop of garlic-pub cheese. On top of the spread, Harbison adds a slice of Swiss cheese and a slice of Black Forest ham. Then she rolls up the breast, dredges it in egg and coats it in bread crumbs. The kitchen in Harbison's Danbury home is filled with an assembly line, each chicken breast emerging identical to the one before it.

Harbison, who's been cooking for her family for years, chafes at the works and doesn't bother consulting a cookbook. She could prepare this dish in her sleep. It's a skill that comes in handy when she's supplying the Mormons

victims working to rebuild their lives and livelihoods. Most of these food donations are impromptu, much like the neighborhood ones that arrive after a pregnancy or an illness. But in some communities, like Mormons, the meal trains are organized affairs, with scores of volunteers lined up to cook. Food is the most obvious way to sustain a community.

The Mormons meal train is the brainchild of Michelle Board, who became the town's de facto food coordinator after the storm. In the immediate wake of Irene, the women gathered for bag lunches and dinners, catered events featuring food donated by nearly 30 area businesses. Board helped to marshal. One night, a mobile-pass kitchen from Open Heart Farm rolled into town to make pies. Another night, the community gathered to schmooze in a lobster dinner, with crustaceans

## Meals That Heal

After the flood, a community comes together to feed its own

BY LAUREN GRER

meal train, a local network that feeds victims of Tropical Storm Irene.

Harbison pours a little vegetable stock in the pan as the chicken soaks dry out, then plops it in the oven. She's got enough to feed a family of 10, but this meal will need to sustain only four — Harbison, her husband, Skip Wallace, and a couple who have been displaced from their flooded Morrisville home for the past month. Harbison's unrepented dish might as well be cellophane in a time.

Since Irene left about 2002 Vermonters homeless in late August, neighbors have stepped in to take care of those affected. Help has come in many forms — providing an extra bed, clearing up houses of displaced pets. But in this time of crisis, the most essential form of sustenance has remained the most basic: a home-cooked meal.

In communities around the state, friends, neighbors and total strangers have been pitching in with casseroles, soups and soups no food food

donated by a Maine lobsterman who grew up in Morrisville.

Once things settled down and the pace of work slowed, the community meals tapered off. But, says Board, there were people who still needed those meals — families whose kitchens had been destroyed, whose houses were uninhabitable, or who were just plain exhausted from all the jangling and hauling. So she set up a meal train, serving it as the next logical step.

Board's call for volunteers yielded more than 20 people willing to cook for the 11 families who needed help. "There's no end to people who are willing to cook for another family," she says.

Harbison, a teacher at Morrisville Elementary School for the past 20 years, volunteered to cook because it was a way she could help by doing what she loved, she says. She's been cooking since she was a little girl, so dobbing a recipe or making an extra pot is no trouble.

In the beginning, Harbison cooked

# FLOOD



Brenda Hartshorn in the kitchen



Hartshorn and Lisa Hartshorn

living in Tynes. She tries to involve the pair in meal planning so they can get exactly what they want. If they're tired of lasagna or dying for an apple pie, Hartshorn wants to know.

Over the weeks, Hartshorn has prepared vegetable lasagna, stuffed mushroom squids with rice and wheat germ, and her version of chicken Cordon Rosso. She cooks with leftovers in mind. For dessert, she's made an apple crisp drizzled in maple syrup, a honey cake with dried cherries and walnuts, and a couple of batches of chocolate-chip cookies. Each of the meals comes with a fruit plate, homemade bread and butter, and a few chocolate souffles. With the most recent meal, Hartshorn included a jar of her mother's special cranberry jam.

Hartshorn downsizes her contributions, saying she would be making meals for herself and Wallace, anyway. Plus, she says, "I like to cook, and I figure they need the full meal deal beginning to end."

Curvedly, the number of families still receiving meals from the

couple of meals a week for two families. Brenda surprised her. She didn't know all the recipients, but it didn't matter. They were all her neighbors in some way.

For these families, "I think it's nice to know that someone is out here still thinking of them," Hartshorn says. "The drama has died down, but not for them."

Now Hartshorn cooks every Sunday for a couple whose first fear was washed away, they are scarpenerly

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# Standup for Recovery

Local comedians search for the lighter side of Irene

BY DAN ROLLES

It is the funniest joke ever told. And it became famous in the immediate aftermath of one of America's greatest tragedies.

The Friars Club in New York City is renowned for its celebrity roasts. But the organization had understandable reservations about proceeding with a roast of *Playboy* magazine magazine Hugh Hefner that was scheduled to take place a mere three weeks after September 11, 2001. Would it really be appropriate to host a live-roast comedy show celebrating the world's most famous toilet paper while the city's grief was as fresh as Shasha! seems never-ending, must the show really go off?

The answer was yes. By most accounts, the Hefner roast was palpably uncomfortable. Most of the comics were nervous about making jokes, and the audience was strident about laughing at them. Even Hef himself, the living embodiment of laid-back Americana cool, seemed ill at ease on the dais — and not because of any barely comedic riffs. It was probably the most awkward roast in history. That is, until Gilbert Gottfried stepped onto the stage.

The squinty comic with the million-watt-chained voice was booming, and an ill-received joke about the Twin Towers earned an already tense audience against him. Then something remarkable happened.

Gottfried, realizing he was well past

the point of no return, changed course and delivered a transcendent version of "The Aristocrats," a longtime standup comedy staple and, as documented in the 2006 film of the same name, widely regarded as the world's filthiest joke. Whether out of awe or sheer nervousness at Gottfried's cartoonishly blue-tongued, the audience turned its groans to giggles, its hoos to belly laughs. By the time he delivered the joke's corny punch line, the entire mood of the evening had shifted. For at least one fleeting moment, the crowd remembered that, even in the face of unspeakable horror, it was still OK to laugh.

This Friday, September 30, a group of local comedians hopes to evoke a similar response from audiences at Laugh-In for Breast-Aid. The comedy showcase at the Brandon Town Hall benefits Breast-Aid, a blood-crisis fund for businesses in Brandon, one of several towns in Vermont severely affected by Tropical Storm Irene.

Comedian Tony Bates, 52, organized the show and will serve as the emcee for the evening. He says comedy has a universal appeal; other forms of entertainment simply can't offer.

"We, and I can disagree about what kind of music we'd pay to see," says Bates, a middle school teacher in Middlebury who owns rental properties in Brandon. "But everybody loves to laugh."

Colin Ryan agrees. The



  
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Burlington-based comedian, a runner-up at this year's Higher Ground Comedy Battle, will close the Brandon showcase like any he hopes the show will remain those affected by the storm that it's important to maintain a good sense of humor, even at, perhaps, especially in dark hours.

"It's OK to laugh," he says. Ryan is a storyteller comic whose jokes typically evolve from awkward personal life experiences. He says that comedy helped him embrace his own social ineptness.

"There is a transformative quality to humor," he says. "It changes the experience. Without pain, there is the possibility for humor."

Ryan uses his most crippling personal worry as an example:

"As a single, childless man, my greatest fear in society is someone thinking I'm being creepy," he says. "But I've found a lot of humor in that and resolved, by talking about it, that I'm not the only one."

Pat Lynch is a veteran local comic who will perform at Friday's showcase. He sees comedy as the most effective means for him to patch in and help with the town's recovery effort.

"Some people can build houses, others can build roads or bridges," he says. "I'm not good at any of that stuff. But I can tell jokes."

Lynch agrees with Ryan that comedy can help put tragedy in perspective.

"Comedy offers people a chance to get away and focus on the bigger picture, that there is life after all this," he says. "The cleanup will still be there tomorrow," he continues. "But I think people do get tired of being down on themselves. So this is a chance to hopefully turn that around, if only for an evening."

Using comedy as catharsis is one thing, but is there really anything funny about the storm?

"I don't know that there is anything funny about Irene," says Ryan. "But the fact that we're getting together to laugh about what's funny about life because of the hurricane—that creates the possibility for something great."

Ryan adds that the point of the Brandon benefit is not so much finding humor in the storm, specifically. Rather, it's about finding humor period.

"One thing I've learned doing

comedy is that you don't necessarily have to address the storm or any specific moment," he says. "You just have to be funny."

However, Ryan does have a typically advised personal experience with Irene on which to draw. He spent the storm stranded with strangers at, of all places, a restaurant in Weston where he was taking a short vacation.

"It was weird," he says. "Shotgun real." He's unsure if that'll be his experience as a joke fodder for the show, however.

Bates offers another viewpoint on addressing Irene head-on:

"Comedians, in a weird way, can say that the emperor has no clothes," says Bates. "They can tell the truth, what people are thinking, whether it's a joke about your wife, or your job, or maybe a loud farting you explore a dark place in your head to make you laugh."

"It's always a fine line," says Lynch. He observes that, ultimately, any situation has the potential for humor, provided the comedian can put it in a proper framework.

"Content, with every joke, is important. And Irene is certainly no exception," he explains. Then he adds, "But this seems like an opportunity to talk about something that isn't the hurricane, to remember the bigger picture."

Bates, who has loved-and-loved material planned for the show, cautions that an off-color joke is almost always a risk, and a success can depend on the crowd. As an example, he points out that a joke that goes over well in parts of the South might not elicit the same response from a northern audience with more delicate PC sensibilities. But how about a waterlogged, flood-weary crowd?

"You have to know your audience," Bates cautions. Then, without skipping a beat, he quips, "By the way, did you know what Irene did to the city of Richmond?"

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# Let the Sun Shine In

Middlebury and Norwich students design solar-powered houses for a national competition

BY AMY LULLY



Renewable A.Daptable Eco-Housing (Vermont)

At work in Washington, D.C., the U.S. Department of Energy opened its Solar Decathlon, a hands-on collegiate competition to design and build completely solar-powered houses. Twenty facilities from universities all over the world tracked their creations to the Mall and assembled them into a futuristic neighborhood that is open to the public for a week. A goal is currently juggling the houses on a variety of measures, including market appeal, engineering and — new this year — affordability.

The big news for Vermont is that Middlebury College made the cut. The team is currently exhibiting Self-Release, a 1,000-square-foot dwelling styled as a streamlined version of the Vermont farmhouse vernacular, with a 12-kilowatt solar array on its gabled roof.

Construction costs came in at just over \$150,000, which will earn the house nearly full points in the affordability category. Featured as PBS' "Mighty News Report" this summer, Mid's creation is slightly gregarious in its solar stance.

Meanwhile, a different solar house is coming to life on the Norwich University campus in Northfield, and not going nearly as much past. The proven military institution has a reputation in sustainable programs — the only nationally accredited one in Vermont, Maine or New Hampshire — but Norwich's solar house, like Mid's, is an undergraduate project.

Built on a back field, the unfurnished structure is all flat roofs and industrial-style design. Narrow-cut, rough-sawn pine boards sheath a rectangular core. Two smaller modules attached to either side are clad in corrugated sheets of galvanized metal. Solar panels, when they are installed, will look under a proper pine. Even the house's name has an edge: industrial foil. RAE[V]. Pronounced "rive," the acronym stands for Renewable Adaptable Eco-Housing [Vermont].

RAE[V]'s first iteration didn't make it into the 2011 Decathlon, so in November, the university team will reassemble it for the 2012 competition. Whether or not it ends up on the Mall that year, however, the house is now worthy for calling into question the DOE's definition of "affordable."

"This is not real estate. This is real-life estate," says architecture professor Dorey



Norwich University team members at work



figures with a grin. He and two colleagues in the department, fellow assistant prof Matt Levin and assistant Steve Kresel, have spent six days to give a tour. The architects are among a group of professors across disciplines, including Edwin Schenckenger on engineering and Michael Padalacchio on business and management, who are advising the democratically led student team, which consists of architecture, engineering, construction, engineering management and even public policy majors. RAEV's crew not only look "questionably Vermont," the architects note, but it's being designed and constructed down to the last detail with Vermonters — and their budgets — in mind.

Reiterating this point, Lutz starts the tour by producing a copy of the "2010 Vermont Housing Needs Assessment." The report, done up by the Vermont Housing and Finance Agency, focuses on Vermont's 85,000 "lower-income" households — that is, households of renters or owners who make less than \$41,000 a year.

According to the report, these families' housing costs run up an unaffordable portion of their income: a third, in a 20,000-renter, half. An *Elvis Presley*, a passive architecture major who worked on RAEV's design team, interrupts, "about half of Vermont residents can't afford their housing." Whatever the stats, it's clear that many Vermonters can't afford a \$250,000 home, no matter how much it saves on energy costs.

Enter RAEV, a house that embraces a different Vermont vernacular. That corrugated metal is ubiquitous on acres of barns and sheds, and it's inexpensive. Plus, it has no maintenance costs. The rough-sawn pine is 50 cents a board foot at a nearby lumber supplier, according to Lutz. The two "ply in modules" attach to either side of the house's roof with 5/8-in. bolts. Through the students are currently rethinking the modules for greater adaptability, the idea is that they can be added, subtracted or switched around in the family within grows or shrinks.

With the plug-ins, the house is 1,000 square feet, the maximum for 20-something houses. It's been designed to cost \$80,000, which includes the cost of solar kiln-dried solar wrap. Lutz says,

"Like all competition houses, RAEV connects to the grid, but energy costs fly off the line. Heat will come from an electric pump, but, given the super-insulated spray-foam insulation and heat-recovery ventilation unit, residents won't face too much. Excess energy produced during peak solar times will be fed back to the grid, avoiding net-metering, as better, energy use. That could even happen on some super-early days, when south-facing insulated glass doors and windows reduce the need for heating."

RAEV's core was designed with an integrated wooden chassis that anchors wooden roofs. The build-up frame allows the house to be erected on a moment-resisting pile helical piers, rather than the standard, fairly poor, poured-concrete pier. And, at 14 by 52 feet, the core can be transported by truck without the costly special permit required by the Department of Transportation for loads any wider (on the mountain Bennington, Lutz, then at Virginia Tech, helped lead a much more generously solar house to 4th place.)

The concept also requires that solar collectors sit building-integrated rather than, say, pipe-mounted beside the house. But five and six panels ignore the angle of the sun, which changes seasonally, and not all sites have an optimal south-facing configuration, Lutz points out. So the team is looking into adjustable mounted panels that follow the sun by hand cranking or use of solar electrical power.

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**MATT LUTZ, NORWICH UNIVERSITY**

Asked if the DIY touch might even RAEV's lower market, appeal of profits, Lutz demurs. "You've got your coffee mug in one hand, and you go out and turn the handle on revolution each morning," he says. "It's a way for people to think about the power they use."

Choosing accessible, affordable materials hasn't meant compromising on aesthetics. On close inspection, for example, one notes that the pine boards don't overlap, but separately line an outer exterior skin. Rich Rebeck's braced top edge is painted black red to contrast with the wood's natural color. From a distance, the detail heightens the impression of texture. And, against their professors' recommendations, the students voted to spend months hawking entering the corners where the boards meet rather than joining them with L-brackets — an easier but less elegant looking technique.

True to its no-produced version of the structure, though, such labor of love will have to be eliminated in order to keep costs on order \$100,000 a house. The team has already hired three local builders who are willing to make a house, minus entering and painting edges, for actual mass production under construction plans are filed out.

RAEV's metal details signal more attention to aesthetics. The windows' minimal metal frames on the wood shed one were left unadorned because the students liked the look of metal canted itself from rain. And instead of a massive downspout to drain the slightly tilted roof, students chose a truncated metal spout that empties water at the roofline, where it travels down the side of the house in an exposed metal channel.

"The 'Vermont vernacular' is gibes for some," Kresel adds. "We think it's more about craft and highlighting the beauty of local materials and products." The field supervisor gives students "a new appreciation for materiality," says Kresel. "And water." Signa adds wryly. An earlier version of the roof leaked.

If RAEV's doesn't make it to the next Decathlon, its destiny is similarly practical. It will be given to a local family to use they live off grid, the house is being designed to take a wood-burning stove that would require no more than a cord of wood a year, according to the students' best design calculations.

The Norwich solar site's mission of true affordability resonates with Lutz's own experience of moving to Vermont in 2009. That solar income earned in a family of four, Lutz found that he was able to afford a 900-square-foot house in Chittenden only because he had a job, he says. "I don't know if we would have been able to afford this place."

"I sort of feel like, gosh, I'm a university professor and I can't afford a 950-square-foot house?" he adds. "How does anybody... making \$14 an hour afford anything? It just makes it a little easier for me to see it." ☐

**f** [vtr.decathlon.gov/education/middlehighways/norwichraev.com](http://vtr.decathlon.gov/education/middlehighways/norwichraev.com)



# SIDEdishes

BY CORIN HIRSCH &amp; ALICE LEVITT

## Hen of the City

POPULAR RESTAURANT TO ACQUIRE A BURLINGTON LOCATION April 2013 is a ways off, but Burlington is already buzzing about the scheduled opening that entails of the **HOTEL VERNON**, which will take up the Cherry Street lot between the **WOMEN'S CAMPUS** and **WATER STREET** and Macy's. The new hotel will be a stable for its creative design and LEED-certification, but its food is the real subject of discussion. Hotel Vermont will house a still-untitled restaurant from the team behind **THE WOOD AT THE GREAT HILLS** in Waterbury. One of the hotel's owners, Westport Hospitalist **Russell Jay Cannon**, was able to convince his friend, Hen of the Wood chef-owner **WARRICK WARD**, that two restaurants are better than one.

To help with the expansion, Warrick has brought back his former general manager, **WILLIAM MCNEIL**, as co-owner. McNeil will return to Hen of the Wood full-time

more as an owner. Part of the partnership deal is that he'll be running two restaurants with very different focuses. Compared with Hen of the Wood, the Burlington restaurant "won't be so special-occasion, not by a long shot," says Warrick.

That will give the chef room to play. With 40,000 square feet in the Burlington space, Warrick says, "all the things we ever wanted to do, we have the staff to do and the space to do." Though details are still sketchy, Warrick says that it will most likely include a wood-fired grill, oven and grill, breads, and perhaps pizza and flatbreads, will emerge from the oven. Small plates will help draw the bar crowd. Warrick hopes to attract with McNeil's alcohol expertise.

Canning plans to pair Warrick and McNeil's restaurant with an existing establishment called **Juniper Lounge** in White. Warrick's eventual level of involvement in that project is up in the air, he's helping Canning hammer out the details. The pair plan a fall visit to Portland, Ore., where the chef will show the development of his favorite all-purpose food categories.

What Canning does know is that Juniper Lounge will probably serve three meals a day, including a breakfast featuring paninis and "coffee art." Lunch isn't a certainty, though Canning expects it. Juniper Lounge had employees at the nearby courthouse will generate demand.

Canning's main focus at the lounge, however, will be to create a big late-night scene. He has craved another venue to crank on beer-soaked cocktails. **THE CAMPUS**, perhaps best known for its culturally focused drinks at the **WINE AT THE BARR**, was behind the bar

## Shifting Landscape

NEO-EXCULIN CHIEF OPENS RESTAURANT IN BELLOVED STONE BUILDING

There are big changes afoot at the **NEW ENGLAND CULINARY INSTITUTE**—the repercussions of which are being felt on Mountain Road in Stone. Next week, executive chef **TONY BRIN** is leaving his post to open a new restaurant. **CROPS** will occupy the building that currently houses the venerable **SHED RESTAURANT** and **BARRY** on Stone's commercial strip.

Chef owner **Brin** says his new place will open in mid- to late December. He'll still teach classes at NECI, where **PAUL SHARPLES**, vice president of culinary education, will share leadership duties with vice president of food and beverage operations **JOHN BROWNELL**.

"The goal is to really push the local-use envelope," Brin says of his restaurant. "It's the perfect venue to show what Vermont does best." Rather than landscaping Crops' outdoor property, the chef plans to make it into



TONY BRIN, executive chef of the new Crops restaurant, in the former Sheds building.

a garden this spring. He'll grow herbs to use in a remodeled version of the Sheds' brewery. As for the cuisine, Brin says, "It's not a white-tablecloth restaurant. It will be your pop-up burger restaurant concept, just much more food."

For their part, **Shed** owners **Tom and Karen Strong** are mourning their loss. Ken and then-partner **Ted Brin** opened the restaurant in 1995. In 2006, its original building burned to the ground, the couple reopened after only 11 months. According to Kathy Strong, the Shed has been doing well, but its lease expires on October 31, and the couple was not offered a chance to renew it.

"The Strong are currently looking for another location for their beloved business." If that cannot be their least favorite, they will weep it to so many people that have a special place in our heart to find a new home," says Kathy. "Our loyal employees and patrons have made the Shed what it is, and that's a great feeling."

—A.L.



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WILLIAM MCNEIL

next Monday as general manager and sommelier. The Waterbury restaurant will close for renovations on October 22 and reopen on December 1.

With McNeil back, the two owners will split the business — and the responsibilities — fifty-fifty. When the Hotel Vermont location opens, McNeil will step back as manager and focus time



# **|| SIDEdishes**

CONTINUED FROM PAGE 43

for the hotel's September 22 ground-breaking, previewing the "carbon-negative" cocktails that will be served at Hotel Vermont when it opens. Though Deegny is only a consultant, his off-hat creations are likely to define the menu at Jasper Lodge.

Just west's staples were anything to go by, the choices will be... choice. The all-in-one cocktail Deegny created that evening included sugary mule from **SHILSHIRE CIGARETTE** pouches and cold-cut and a concoction called "Dirty Little Pig." The latter was composed of **WINDY HORN STEAKHOUSE**, **VERMONT LARDERS** trap le quagor and **GRAND HARBOR** batters, then topped with chunks of pork belly and cause-sauked chorizo that Deegny smoked on site.

Now all we have to do is wait.

## **Crumbs**

With an outdoor terrace festooned with white balloons, **PANERA BREAD** opened its first Vermont bakery-cafe at Burlington's Church Street

last Monday. "It seems strange we were one in Vermont before!" says the company's district manager, **SAVILAND**, who moved to the Burlington area to help open the store. "No. ISEB"



was one of three stores that opened nationwide on the same day. Almost notes the chain "is a lot of Vermont products," including Vermont white cheddar cheese and coffee from **BAKED MOUNTAIN COFFEE ROASTERS**.

How does he think the chain's baked goods — such as the spaceship-like "muffins" — will fare in the crowded local bakery

scene? "I think we'll fit in well," enthuses Almond. "Plus, we've given 60 people jobs." The 120-seat location gave some longtime Panera employees a chance to transfer back to their home turf, he adds. Another Panera is scheduled to open early next year, in Rutland.

Christ on Main Street, A Restored menu — there's no tea, for now — is available from Wednesday through Sunday for as long as the renovations take. It'll be at least another month, says Almond. And here's something different: You pay what you think the meal is worth, whether you're sipping on soup or tartufo.

Burlington's **MARSHALL BROS** closed for a few weeks this summer — long enough for staff to deal with minor repairs and renovations. Now the owners are having trouble deciding when that five-silverware restaurant has closed for good. Co-owner **JACK BARBER** wants the bistro to most definitely open for business.

Last Thursday a fire devastated **PUBLIC HOUSE COUNTRY** in Albany. Owner **WALTER MAJOR** was not available to speak by press time, but she wrote on Facebook, "At this point in time, I am not sure of the next step but I will keep you all posted." Our thoughts are with her.

Wentworth's **HEAT RESTAURANT** AND **LOUNGE** was wrecked during the recent floods, but its owners are still cooking. While the interior undergoes extensive renovations, **SAVILAND** and **ALMOND** have begun preparing lunches at the nearby Wentworth United Church of

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cider from McIntosh and Pinky Red apples, bountiful in gentle effervescence: are notes of apricot and honey. The still Cider de Glace has a surprising citrus tang in the mouth. For the price Cider de Glace Reserve Provic, the cider

makers let their Cortland apples hang on the trees until December, when they pick the frozen fruit and then pour, ferment and age the juice in oak barrels for up to 18 months. The result is a layered, almost smoky cider with notes of caramel, nuts and tropical fruit.

## **THE DESTINATION**

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A meandering dirt road takes you past grapevines and gnarled apple trees to this cicerone, whose size and kitschy interior make it feel like the most traditional tourist destination of the four. On weekends, live music, pig roasts and games encourage family visits. Adult treats are plentiful, too. A broad range

of both traditional wines (made from northern grape varieties such as Beau Noir, Maréchal Foch and Seyval Blanc) and local ciders are available for sampling.

The ciders are delicious, from the honey-like **Bulles d'automne** sparkling cider (made with Cortland apples) to the tart Cider de Glace, with its hint of green apples and citrus. More unusual, but elegant, are **Le Petit de Lavore**, a rich, sweet and complex cider made from frozen pears, and **Effort**, a fortified red wine aged for four years in oak and bursting with chocolate and coffee.

Tasters are asked to choose four samples for \$4, but the available tasting menu will seem so good of their time they might let you try a few more. Ask for a sample of the forthcoming first vintage ice wine. The worst they can say is "Non, je n'ai jamais." ☺



# Taking It Slow

Molecular cuisine at a potluck? Only from Slow Food Vermont

BY ALICE LEVITT

**O**n a recent Sunday, Maria Wilson and her husband, Spencer, owners of Burlington's Half Pint Farm, are hosting a potluck. While she sets their square wooden table with salads, cheese and bread, he fills a tablespoon measure with clear liquid then drops it in a fluid-filled bowl labeled "volcano sauce."

The first five times Wilson performs his maneuver, clear blobs form in his bowl of liquid, only to break apart as he retrieves them. His wife fetches him a Japanese soup spoon, with which he scoops out a perfect ball. When he hands it to me, I skip it like an egg, and a thin membrane breaks, flooding my mouth with mist and rain. Wilson's first trick of the night is a molecular magic.

This potluck isn't your average pasta-and-butternut-squash affair. The "magic" composed of rain modified with homogenized milk and mixed with sodium alginate, wouldn't be out of place at the most avant-garde of big-city restaurants. The Wilsons are preparing to serve it to five guests in their New North End dining room. This is a molecular-gastronomy potluck organized by Slow Food Vermont, of which Maria Wilson is the chapter president. Since last March, she and Spencer have hosted potluck dinners — with themes such as seafood, smoked food and chocolate — on the first Sunday of each month.

The international Slow Food movement aims at public education, promoting high-quality local produce and more or "slow" processed options. Wilson,



Apple cider ball with balsamic pear-based spaghetti, blue cheese sauce. Served in paper and rice balls.

who took charge of the Vermont chapter in 2006, seeks to make that science fun and accessible, even to diners on a budget. "In the early days, [Slow Food Vermont] focused a lot on \$300-a-plate foodservice dinners," she says. "That's a piece of the pie, but it's not everything. Some people felt a little marginalized. People didn't feel like they had access."

Now Wilson makes sure most Slow Food Vermont events cost \$25 or less. The potlucks are free, as are the weekly tastings the group hosts at the Intervale Center's Saturdays events from June through August. Among the 325 activities are cooking classes in the French kitchen of Jeanne Bouquet, chef-owner of slow-food catering company Plummet Peach. An upcoming series of five wine classes

with classes by various experts will carry the same price tag. At the first, to be held at Family Cove Farmstead in Hanbury on October 3, participants will make their own macerated fruit broth, raw milk.

The spread of inclusion has been part of Slow Food Vermont from the beginning, says Jeff Roberts, one of its founders. In 1999 the Montpelier-based food historian, also a founding member of the Vermont Fresh Network, hosted Slow Food International founder Carlo Petrini at a weekend tour of Vermont food systems. Roberts established Slow Food Vermont before a Slow Food USA tour started Slow, every two years. Roberts, Maria Wilson and other Vermont delegates attend the Slow Food International Terra Madre conference in Italy to learn about improving national

food systems — and to share their local produce. As Roberts puts it, "We're part of a world, we're not isolated. We have some things to contribute and some things to learn."

Though Slow Food activities can have political undertones, Wilson prefers to keep them that way — as neutral. In Vermont, we have so many great food organizations already doing that kind of work," she says, of activism. "We didn't want to overlap in that area and be redundant in our mission. It doesn't need to be a main topic all the time. I think ending should be fun." As for those who can't eat a meal without a drink, Wilson says, "Making eating hard makes it far less enjoyable. We're a little biased here [pointing, homely]."

Politics do come up this time, after Spencer Wilson opens the Cosmos B-EVOLUTION molecular gastronomy kit he purchased at Libreria Gourmande in Montreal. Among the potluck attendees are two chemical engineers. One of them, when she sees my location in Wilson's list, remarks that she wishes processed any products because they block necessary digestive enzymes. Soon the guests are discussing Italy's recent yearning ban on molecular-gastronomy chemicals, famed molecular-gastronomy chef Grant Achatz's evil career, which some blame on the overly playful food chemicals he uses, and the nutritional value of this particular strain of "slow food."

Those concerns don't stop anyone from digging in. The potluck is the brainchild of Spencer Wilson, who chose

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this evening's theme as an excuse to explore molecular gastronomy with friends. An environmental science professor at the Community College of Vermont, Welton says he was attracted to the "chemistry-aspect" of the molecular kit. Since not everyone has pipettes and syringes gun at their disposal, this particular dinner isn't a molecular potluck. Guests have been asked to bring something to snack on, but the real cooking is happening by the minute at the Welton's table.

One of the guests — and cooks — is Chris Wagner, a Slow Food Vermont board member, executive chef at the Wilford Street Inn and manager of the Burlington Rumors Market. Wagner pushes droplets of warm, sodium-alginate-infused balsamic vinegar from a syringe into a vase he's filled with cold olive oil. The resulting pearls are similar in texture to tiny tapioca balls floating in bubble tea. They look like sturgeon caviar, but taste like a sweet, briny balsamic reduction.

Wagner strains the pearls from the oil and Alan Welton adds them to a plate of tomatoes. They're some of the last remaining after Tropical Storm Irene's flooding devastated the Interstate's farms, bars included. She ups the plate, full of jewel-like colors, with her farm's micro-bud greens.

Next, Spencer Welton pipes tomato puree into thin tubing provided with the kit. Helene de la Torre is calcium lactate for three minutes, solidifying the sodium alginate-infused mixture, then uses an empty syringe to force red-orange "pearls" from the tubes. Each strand struggles with a dramatic pop as they're the width of that spaghetti and taste like a soda drinker — an acaus necessary.

Not all of the experiments work. Blue-cheese "flour" doesn't whip up beyond a bubbly liquid. An attempt to gel freshly prepared codfish into balls to accompany apple pie fails because of tiny bubbles in the liquid. But these missteps are all part of the learning process. "Everyone's going to be doing it for the first time," says Alan Welton. "We aren't an expert here. But we can talk about it and see if it works out."

This experimental approach works for raising Slow Food Vermont, as well. "We're the group that's willing to try,"

says Welton. "We might as well get it out there."

One of Welton's major goals is to better serve members outside Chittenden County — which has been difficult at times, she says, even though Slow Food members are most heavily concentrated in central Vermont. One strategy is to help them replicate the events she hosts. One of Slow Food Vermont's 40 board members hosted a "Fast Cook It" potluck at his Wainfield home last month, inviting locals to bring their homemade tomato sauce.

In May, Slow Food Vermont partnered with the Big Picture Theater & Cafe in Wainfield for the first in an anticipated series called Fast Good Food, combining a family-style dinner and film showing. A Spanish feast and Pedro Almodóvar's *Women on the Verge of a Nervous Breakdown* attracted members of the Mad River Valley Film Club as well as Slow Fooders. Next on the Slow Food agenda is provide corresponding grab for food-themed films at the Vermont International Film Festival in October.

If the organization's schedule makes a sound more like a college setting than a single-minded, mission-driven group, Welton says that's kind of the point. Under her guidance, Slow Food Vermont has become a meeting ground for food fans from all walks of life, from folks who attend meetings at Lake Champlain Chocolates to those who study up on the recipes of food scientist Hervé This (a whose a previous potluck went undelivered). While Welton's molecular spread may seem esoteric, the faster normalcy is increasingly mainstream — and Slow Food Vermont caters to it.

"People kind of find their tribe when they join Slow Food," Welton says. "It feels so good to have them find something they've been looking for in us. The cool element is, we're because very close friends with the people who participate. It's as simple as just getting hooked out about tomato sauce with somebody, and they totally understand me." ☐

**B** The next "Fast Cook It" potluck is October 17, 5 to 8 p.m., with the outdoor picnic space is limited. Register at [vermont.slowfood.org](http://vermont.slowfood.org).

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**CITYWIDE SPEED LIMIT PUBLIC HEARING** *Save down, everyone?* The Public Works Commission held community comments on the proposed 25-mph-citywide speed limit. Huntington City Hall Auditorium, 7:30p to 9p, info 445-5433 (<http://www.huntingtoncity.com>).

**WHAT DOES SUSTAINABILITY MEAN TO YOU?**  
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### Authors & Section Editors

**FALL FOLIALE FESTIVAL.** Leaf peepers greet the season in Wallis, Cabot, Plainfield, Freshden, Harriet and Groton, which host church-sponsored craft fairs, local history tours and entertainment. Barkers, Northford, Chingwood, Southington, Elmont, S. & N. Various prices. Info: (800) 361-3636.

**BLANK CITY** (Lena Dunham's 2010 documentary looks back at the vibrant arts scene that emerged from New York City's East Village in the 1970s. Catchup: Artforum, M. Johnson, [artforum.com](http://artforum.com), 54.3 mths, 98% score)

**PROJECT NAME** James March's documentary looks at landmark nature-behavior nurture experiment in the 1950s in which a young chimpanzee was raised like a human child. **Diamond Arts Center** St. Johnsbury 1301 p.m. & 7-30 p.m. 54-7 info 764-1500

[illegible]

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**WINE & DINE:** Food, wine and chefs experts serve up happy tips at this tasting event, 156 The Loft, Burlington, 8 P.m. to 10 P.m. \$20 in drinks plus food samples. Info: 800-751-56.

**PROSTATE HEALTH: WHAT EVERY MAN SHOULD KNOW** IfM Medical Group's Scott Perreault covers the causes and prevention of prostate cancer, including general health and nutrition tips to diagnosis, treatment options and robotic surgery. Join us for our free all day prostate cancer awareness event, Tuesday, April 11, 10am-5pm. Free info. 847.375.1100

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**SNAPTIME** Crawling into and out of their parents' garage for playtime, unithreading, Gentry A.Bing Remondilberry Widdow, 11.30 a.m. - noon. Free July 10th-18th.

**QUEST CLUB** King delivers on practice casting and various sporting grounds with volunteer Robert H. Lewis. Entering Hubbard Library Monday 5:30 pm. Free entry. 202 3328.

**EXPERIENCE PLAYGROUP** Children and their adult caregivers immerse themselves in singing



## Hips Don't Lie

steps that lowered its provocative prominence. Heavy, closed embraces devastatingly domesticated. One is definitely the leastest number as dancing does not adopt strict formalities as in the weekend's El Tingo, a stalling ode to the Argentine tango dance form and its music. The excellent Pablo Hayer Sotelo projects something sophisticated rhythms as concert, then act as a live orchestra for three sets of top tango dancers the smiling Fernando Gilo and Gabriela Merlo, the fiery Rosana Leon and Gladys Villegas, and the playful Enrique and Guillerme de Pato (aka Los Hermanos Macana). Saturday night's milonga (dance party) is a warlike bar. Not a person here to lose.

## ITAMSC

Friday, September 30, and Saturday, October 1, 8 p.m., at Spinnaker Peak Performing Arts Center, Steam Mountain Resort. Workshops with the tango stars begin at 6:30 a.m. on Saturday. Seatings on the stage: 10:15 p.m. on Saturday. \$35, 10-13; info: 817-373-7444 or 360-473-6474. [mtnstage.com](http://mtnstage.com)

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#### CALIFORNIA EVENTS IN REVIEW

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## Slow Like Honey

If you could place the Honey Dendrops' music on a map, it would fall just where the duo calls home — in the foothills of Vermont's Blue Ridge Mountains. But you'd have to turn back the clock nearly a century for the setting to match the dusty tones and ragging front porches evoked in their old-school Appalachian melodies. Lucas Wortman and Kagey Parrish stitch together plaintive lyrics about love and loneliness with what the Saratogan calls "mountain twang" in aching ditties rich with guitar licks and mandolin picking. Here these vineyard expressions of the human experience on Altiphan and Tushedge this weekend.

### THE HONEY DENDROPS

Saturday, October 1, 7-10 p.m. Gather on a long open meadow at Ripton Community House. \$20. Info: 800-878-1000 or [ripton.org](http://ripton.org)  
 Sunday, October 2, 7 p.m. at Tushedge Church. \$15-20. Info: 435-3433. [tushedge.org](http://tushedge.org)

## Rhapsody in Bloom

The lotus flower grows in the muddy water of still ponds and lakes, but its petals, white and delicate at a time, are clean and bright — unspoiled despite the environment. So Liza Tan, a Middlebury College professor of music and renowned flutist, draws on that metaphor of thrusting through adversity as a brand-new chamber opera about the gender stereotypes Chinese-American women, and perhaps women of all cultures, face. But don't mistake this opera for the works of Puccini or Donizetti. With a libretto by award-winning poet Anne Carson, *Lotus* draws boys with the art form, overlapping elements of rap, Chinese folk music, and dance-theater beats with a stunning video set by Tim Bartlett.

### LOTUS LIVES!

Friday, September 30, 8 p.m., and Sunday, October 2, 3 p.m., at Center Hall, Midway Center for the Arts, Middlebury College. Free. Info: 443-6433. [middlebury.edu/lotus](http://middlebury.edu/lotus)



## No Holds Bard

"Tranny lady, O, young lord! O, that she knew she was!" Ah, young lord. Nothing can quite match the wit and wit of the balcony scene in *Romeo and Juliet* — except perhaps a sweet and frothy summer wine. Forget cheese or chocolate. East Shore Vineyard wine is paired with scenic Shakespeare scenes in Vermont. Shakespeare Company's *Vino and the Bard*, a fundraiser for Shakespeare in the Park 2012, *Romeo* scores magic with the audience as a coherent-style performance interspersed with tasteful goings to watch the musical of each scene. So, Kate and Petruchio's spirited wangle in *The Taming of the Shrew*? The slightly over-the-top *Tramontana* makes their story worthy, decidedly full-bodied.

### VINO AND THE BARD

Saturday, October 1, 7-9:30 p.m., at North Hero Community Hall. \$15. Info for children under 12: Info: 577-574-9977. [vermontshakespeare.org](http://vermontshakespeare.org)















## health &amp; fitness

**OPEN HOUSE FOR CLASSES** Access to your wellness and lifestyle never peace through the Thurston Educational Institute. Laughing River Yoga Burlington 7-9 p.m. \$5 to suggested donation. Info: 844-0462, wellness@lri.com

## kids

**IT'S ALL ABOUT THE CAT HOUSE!** Open/Gala cats could find their perfect fit at the kiddie/pet adoption event. 3-5 p.m. \$10 to \$30. Info: 344-8686

**GREENING KIDS** Are we there yet? Kids learn to love soil with a help and a hoop. 10 a.m. to 12 p.m. Free. 4-563-1434. Register: info@earthkids.org or earthkids@comcast.net. 10-12 yrs. \$10 to 12 per parent. child pay: \$5 to 10. Additional child: \$5. For more classes, visit: 802-89-8686.

## language

**ENRICHES** Native and fluent French speakers teach up their linguistic... on French. Thurston Library Building, 4-5:30 p.m. Free. Info: 844-0462.

## music

**NORTHEAST FOLKLORE ASSOCIATION** Folksongs and fiddle tunes gallop for a month's joy. 10 a.m. to 12 p.m. Free. Info: 244-4444.

**THE HONEY BEEHIVES** See SAT. 10 a.m. to 12 p.m. \$5 to \$10. Info: 443-3433. Tickets: info@lri.com

**THE NEXT PASTORAL CATHOLIC MESSAL** See THU. 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

**RENEWAL SYMPOSIUM: HAZARD, HAZEN** See THU. 10 a.m. to 12 p.m. \$5 to \$10. Tickets: info@lri.com

## outdoors

**WINE, OPEN HOUSE ADVENTURE** See SAT. 10 a.m. to 12 p.m.

**THE GREAT VERMONT GOLF WALK** See MON. 10 a.m. to 12 p.m.

**WALK OF THE WISDOM** Plant pattern, say goodbye to the winter. 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

## workshops

**BETTER HAPINESS WORKSHOP** See SAT. 10 a.m. to 12 p.m. \$5 to \$10. Info: 443-3433. Tickets: info@lri.com

## sports

**GOLF TOURNAMENT** 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

**Blueberry Festival** 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

**VERMONT HONEY WALK** See SAT. 10 a.m. to 12 p.m. \$5 to \$10. Info: 443-3433. Tickets: info@lri.com

## tattoo

**ART GALLERY** 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

**HOWARD ZIVIN** "The World and the End of the World" 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

## theater

**THEATRE THEATRE** See THU. 10 a.m. to 12 p.m.

**LOVE, LIES, AND LIES** See THU. 10 a.m. to 12 p.m.

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## MON.03

## community

**PUBLIC MEETING** Community meetings are scheduled for the month of 10 a.m. to 12 p.m. Free. Info: 443-3433. Tickets: info@lri.com

## film

**PAULINE** See THU. 10 a.m. to 12 p.m.

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**THIRSTY??**  
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**Vermont Talent Showcase & Dinner**  
Sponsored by Vermont Talent Showcase & Dinner  
Friday, October 15, 5-9pm • \$25/person

Join Vermont Kin As Parents for a night of fun, food, & talents from across Vermont, with Emcee Ginny McGeehan, from WJOY AM, Catered

Main Street Landing Performing Arts Center, 60 Lake St., Burlington  
For Tickets 802-338-4761, 338-4725, or brenndahl@comcast.net

Proceeds support WAP's efforts to strengthen families raising the children of relatives, sponsored by Northfield Savings Bank

# calendar

LIST YOUR EVENT FOR FREE AT [SEVENDAYSVC.COM/POSTEVENT](http://SEVENDAYSVC.COM/POSTEVENT)

TUESDAY 6/10/12

**WISDALE** See PG 30, 5-8:30 p.m.  
**"LIVING BY THE RAIN"** Come enjoy rain as it rains tonight! Matty McEwan, along with a pair of actors, first introduced rain to the world of modern, spontaneous, improvisational comedy. See [www.mattymc.com](http://www.mattymc.com). Worcester, MA. Tickets: \$5. Tix: 617-462-0402.

**"DINOWALKERS AND THE SECRET FEAR"** See PG 30, 7:30 p.m.

## food & drink

**CHICKADEE SUPPERMEAT** See PG 28, 2 p.m.  
**BATFALL VILLAGE** See PG 28, 5 a.m., 9 a.m.

**JOHNSON FARMERS MARKET** A vibrant explosion of fresh and local produce, handmade goods, and specialty items. 1000 Main St., North Andover, MA. 9 a.m.-1 p.m. Tel: 978-882-3442.

**OLD WORLD-130 FARMERS MARKET** Local farmers sell the freshest vegetables, and local honey, organic and local flowers. 410 Worcester Street, North Andover, MA. 9 a.m.-1 p.m. Tel: 978-882-3442.

**RUTLAND COUNTY FARMERS MARKET** See PG 28, 10 a.m.

## health & fitness

**CONSUMERS MEDICAL SCHOOL** A lifestyle reform, active and professional, and medical and health care professionals. 1000 Main St., North Andover, MA. 9 a.m.-1 p.m. Tel: 978-882-3442.

**PUBLIC PLAZA** See PG 28, 10 a.m.

**WISDALE** See PG 30, 5-8:30 p.m.

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## events

**TORY TERRY** The touring artist and author of the memoirs *Memories and Memories*. 1000 Main St., North Andover, MA. 9 a.m.-1 p.m. Tel: 978-882-3442.

**WED.05** See PG 30, 5-8:30 p.m.

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1. *Journal of Management Education*, 31(1), 1-15.  
 2. *Journal of Management Education*, 31(1), 1-15.  
 3. *Journal of Management Education*, 31(1), 1-15.



**R**ob O'Dea is on a roll. He's sitting on a couch at the Tank Studio, the Burlington recording studio he co-owns with Ben Collette, raving about the home-brewed shit musicians do throughout the process of making records. He's practically yelling — his face bright pink, his hands waving in the air — but he's not pissed off. He's mean, with, bellowing to the punch line.

Here's the setup: A bunch of guys he worked with didn't have the balls to tell their bandmate that his vocals sucked. Four of them listened in the control room with O'Dea, while the other guy, in the vocal booth, tried for the umpteenth time to nail some backup vocals. They all knew he sounded terrible, but they didn't want to break it to their bro. They turned to O'Dea for advice.

"So the guys ask me, 'What, we want your opinion? What do you think?'" says O'Dea, in a incredulous expression on his face. "And what I think is, we should stop wasting an hour-and-a-half having the dude who can't sing sing backup!" O'Dea, 36, erupts into a short, loud burst of laughter.

Collette, 29, shares the sentiment. "Someone has to speak up when the drummer's spending up," he says. "You can't just sit there, tight-lipped, proud about the fact that you dropped seven takes and it's not happening." He sighs. "Really, it's about dealing with clients, just like any business," he says.

That's how it is with these two. They have a million funny stories about working with musicians, but they don't name names. For O'Dea and Collette, each story seems to be about the same thing: figuring out the best way to get the job done.

Neither is new to the music business. Collette manages Phish's studio, the Barn, and oversees all the band's gear. O'Dea works full time at Egon Media Productions, a video production, sound design and post-production studio in Colchester. He's also played bass with everyone from Page McConnell to Deep Six to Helix to the State Fairs.

Their goal with the Tank, which they opened in 2000, is to make recording accessible to the Burlington scene. They're not a nonprofit, but intentionally run their business on a pretty after margin.

"We try to make it so it's not about the money when people come here," says Collette. "We're priced in a very, very competitive for the local market." Record-



## In Session

Local producers Rob O'Dea and Ben Collette strive to make pro recording affordable

BY NATE RUSHLOW



ing is \$50 an hour, or \$240 for a 30-hour day, mixing is \$150 per song; mastering, \$50.

In the past few years, they've worked with anybody who's anybody in the Burlington music scene, including Rough Francis, Lowell Thompson, Wayne Speed, Perennia, Blues and Lovers, Landwynd, the Sentinels and the Pulse Prophets.

"Not to tout our own horn or anything, but we make a lot of records," says Collette. "Every process is different, and it's whatever works for the artist we're working with."

The recording process can be a really cheer for musicians who haven't spent a lot of time in the studio, they note. A successful project usually starts with a thorough discussion with each band about

the role of the producer: How much do you want me involved? Do you want me to be the guy who tells you how to do this thing? You're playing/drumming; isn't working? Are you really going to listen to my feedback? OK, good. Now let's discuss which guys going to manage the budget. Without that direction and planning upfront, a two-month project could turn into an eight-month project, warns O'Dea.

Some bands prefer to record at the Tank but have someone else mix the album. Other bands want the opposite: It's all done with Collette and O'Dea, they offer recording, mixing, mastering and just about everything in between.

Collette recently mixed local indie-pop band Landwynd's new album, *Grant Place*, and passed it on for mastering to Fred Keverlow, a nationally known mastering guru who's worked with Willie Nelson, the White Stripes and Dave Matthews, among others. It's not the only valuable connection Collette and O'Dea can offer their clients. Sometimes they bring bands to record at Egon, or even to the Barn, where Wayne Speed is heading to record his new album.

"They want to record live, to tape in one big room," Collette explains. "And that space is perfect for them."

In addition to producing albums for local bands, Collette and O'Dea contribute to the long-running WRGV 600 radio show "Exposure," which airs on Wednesday nights at 8 p.m. The show promotes local music through live performances and interviews in the station's University of Vermont campus.

But for the past two years, Collette and O'Dea have pre-recorded about half of the show's performances at the Tank. It gives them a chance to create a higher quality recording. They also stream the performances live on their website on Monday nights, along with video shot and edited by their buddy Justin Giral of the local production company Corbin.

"Exposure" helps achieve the Tank's goal of accessibility. They do the show pro bono.

"It does translate to work for us," says Collette, though he says that's not the main motivation. "It's a nice way to give back to the local community and promote local music," he says, "and purely just to make shit sound good, you know?" ☐

**F**OR MORE on music and the local scene, visit the [www.burlingtonmagazine.com](http://www.burlingtonmagazine.com) website.











# REVIEW *this*



## The Arttext, *Who Cares if We're Dope? Vol. 4*

(HYPERBOLIC MUSIC RECORDS; DIGITAL DOWNLOAD)

With *Who Cares if We're Dope? Vol. 4*, the Arttext candidate one of the most innovative local recording projects to hit Queen City is in recent memory. To recap, the longtime Burlington hip-hop collective emerged from a lengthy hiatus last year with *Who Cares if We're Dope? Vol. 3*, the debut installment of a four-part series of EPs released in three-month intervals over the past year months. The brilliance of that approach was twofold. First, rather than simply overfill length records that would likely have faded from memory after a few months, the Arttext remained relevant by reintroducing themselves to local audiences in the change of each season. Second, savvy marketing aside, it was also a savvy artistic move.

A different producer helmed each volume of *Dope*, allowing the Arttext to showcase their remarkable versatility. Vol. 1 featured the lush-sounding talents of B-Town expat E. Tasty, formerly of the Laysans, and leaned heavily on classic boom-bap hip-hop aesthetics. Vol. 2, produced by fellow ex-Laysan Tashophysics, veered into up-tempo club-banging joints. On Vol. 3, the Arttext explored more hip-hop with classic funk and R&B beats, courtesy of Roc-Avant producer XFL. On the fourth and final installment, MCs Pro and Lesene tab Dub Scientist. The renowned New York City-based producer unites the Arttext's facile with cinematic bombast, drawing the curtain to a close celebratory fashion.

The opening cut, "Monument in Rhyme," is a melange creation of cover de force. It features rapper Craig G, who

is probably best known to mainstream audiences as the man who helped coordinate the battle rap scenes in the *Kanye West* pseudo-battle (3:58). The rapper trails verse expounding on their earlier experiences with hip-hop. Craig G muscled an Run DMC in the 1980s, while his younger counterparts, Pro and Lesene, recall pumping around to House of Pain in Rebel Pump in the 1990s.

Nostalgia is a theme throughout Vol. 4. One reason Arttext faded from view in recent years was that, well, they grew up. Jobs and families took precedence over rhymes and beats. Now older and wiser, the Arttext look back on their relationship with life and music. "Without You" examines artistic influence — in it, which bends shaped them all, now, as the 90s older hip-hop caters, their role is influencing the next generation. "My Thoughts" and "Power of Mind" focus on handling adult responsibilities while clinging to childhood dreams. EP end series closer "Say No More" is something of a retrospective, a clever look at the foundations of the music of being a hip-hop act from rural Vermont, something the band has had to deal with since their 2007 debut. Witty and cutting, it's classic Arttext, and a fitting finish to a career-defining project.

*Who Cares if We're Dope? Vol. 4* is available at [theartttext.com](http://theartttext.com).

DAN BOLLES

## The Heckhounds, *For the Price of a Haircut*

(SELF RELEASED)

On their 2009 album, *Bad Dog*, central Vermont's The Heckhounds introduced a lo-fi take on the blues that was as remarkable for what it added as for what it lacked. The record featured a collection of homegrown, mostly acoustic original blues tunes, cleverly written and ably performed. What a didn't have was the over-the-top bombast in vague among modern blues bands. No marauding guitar solos, wailing harp riffs or anguished blues howls, this was blues distilled to its bare essence. On their latest album, *For the Price of a Haircut*, the Heckhounds develop even further, providing a glimpse of the genre's roots and the band itself.

*Harvest* is essentially a disc capsule. It is a collection of material written and recorded over the last several years,

most of which predates the tunes found on *Bad Dog*. And like that album, it is notable for what it lacks — namely, ban guitar. There is only a low-end rumble or rumbling bass line to be heard. While on first listen, the sound spectrum feels thin, by adding through subtraction the Heckhounds shine a light on their true strength: succinct, clear songwriting.

Lead vocalist Hal Myforth and Michael Sandak bring songwriting duties throughout and play off each other well. In fact, two of the songs they co-wrote, album opener "New New Driving Blues" and "Boston Blues," are true blues bachelors.

Myforth is the more direct tunesmith, favoring straightforward lyrics to metaphorical fancy. "Have You Heard the News?" is an apt example, as the singer ruminates on the reliable cloyer of reading the daily news. But in many a classic blues singer does, he offers a glimmer of hope in the chorus, saying, "We may be down, but we be down all day."

Michael seems more taken with classic blues themes, especially women who drive gone — and, often, left.



been cryin'." Though he's confined to more blues archetypes, he often puts a personal spin on the material that raises it above nostalgic mimicry. For example, "Cell Phone Woman" is a delicious lament about a lover more focused on her phone than her partner. "I got a cell phone woman, you know she's always on the phone / Every time I take her out, you know I feel like I'm all alone," he sings.

Sparse and humble, the Heckhounds' *For the Price of a Haircut* may not be as immediately impressive as some glitzy blues fare. But it's nonetheless compelling and enjoyable.

DAN BOLLES



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City Market

# Never-Ending Story

Beth Pearson, Furchgott Sourdiffe Gallery



"Train in North Carolina" by Beth Pearson

Like paintings by Paul Klee and William Basquiat, the biomorphic abstractions of Huntington artist Beth Pearson are rooted in the natural world, while fluently spending the language of formalism. Her spaces tend to be defined by horizons and strong figure/ground relationships. Her colors, while generally simplified, are often legible as skies, a beach or even a field of green grass. Textures — sometimes built up, sometimes scratched on a panel's surface — are another dominant force in her paintings. Pearson's current exhibition, "Recent Paintings," at Furchgott Sourdiffe Gallery in Starbuck, brings to life a range of shapes and spaces that minimize the boundary between a world of objects and a less easily defined visionary space.

Pearson's 24 paintings on display range from 4-by-6-inch leopards up to the vertically oriented 60-by-36-inch "Shades of Protection." That large work uses a simplified approach to color in conjunction with a fairly flat linear composition, consisting of broken iterations of geometric shapes. Rectangles lurk in the margins field at left as behind a rectangle in a light-blue field is the upper-right hand

corner. Curves swoop through pale yellow in central areas of the composition. At the top of the painting resides a ragged, circular blue form that seems to be hanging on a red line. Technically, that blue form is the "figure" of the composition, and the background of overlapping planes of yellow and crimson is the "ground."

**PEARSON'S COLORS, WHILE  
GENERALLY SIMPLIFIED, ARE OFTEN  
LEGIBLE AS SKIES,  
A BEACH OR EVEN A  
FIELD OF GREEN GRASS.**

"Dreams With Consequences" is another of the exhibit's larger paintings at 30 by 40 inches. It possesses a broad spectrum of lights and darks, ranging from crimson and pale-blue textural details to deep fields of blackness. Edges of the lighter-valued forms stand out crisply over the tessellated space in which everything exists.

At the lower left, small details appear — dots and raised textures that contrast with the large brushstrokes dramatically sweeping over central areas of the composition.

Perhaps the most literal of Pearson's abstractions is the 30-by-24-inch "When Summer Rolloed Around." It has a high horizon line where gray and dusty blue meet, like water and sky. A series of vertical lines undulates between them, and a sandy-colored area at lower left, containing a circular form, reads as a beach. It's a peaceful abstraction, with a clean and uncluttered color harmony. Two small, red elements, like tiny feathers, appear inside the circle on the "beach," but they're more grist matter to the broader rounded design element.

Pearson has included many small and playful pieces in her show. "Mirror Mirror" is one of several 5-by-5-inch pieces on display, while "Garden of Rhythms" is just 9 by 10 inches.

"Mirror Mirror" almost resembles an abstract face. Colored and lines rise to a striped red oval that seems to have grown like a flower at upper left, over a deep blue-black sky. Three rows of dots radiate from the oval.

A pair of wings suggestive of a stamped print appears in "Garden of Rhythms." They squares dance over the fields of the highly textured composition, as if a checkerboard had exploded on the painting. It's dense compared with some of Pearson's more reserved, or at least more simply composed, works such as "Mirror Mirror."

In her artist's statement, Pearson describes her process this way: "It's like writing a story without knowing the plot. Mistakes are made, dead-end ideas played out, thoughts trusted and rethought, and reborn." Her process leads her to discover narratives as she goes along, she explains, saying, "Watching whatever emotional content or narrative message take root as a composition is the final reward."

That process is rewarding for Pearson's viewers, as well.

MARC A. WOODY

**F** Recent Paintings by Beth Pearson, Furchgott Sourdiffe Gallery, Starbuck, through October 25, 9pm-10pm







## CALL TO ARTISTS

**JOIN THE ART SAFARI**  
Looking for a fun new venue for your art in this holiday season? To participate, artists pick up all the stops with a three-day holiday show of high-quality affordable crafts and fine art. October 26-28 at 474 South St. in downtown Lynn.

**JANIS ARTIST NEIGHBORHOOD**  
Rutland's Craft & Art Center is accepting submissions for artists interested in being listed in its directory. Submission October 30. Info: artistneigh@verizon.net

**2012 WOMEN ON EARTH**  
Rutland's Craft & Art Center is accepting submissions from women artists with an interest in making featured efforts for women in the arts. Info: artistneigh@verizon.net

**OPEN ART SHOW** A virtual showing of art, music and more. Viewing and use at any location. Register by October 31. Email: October21. Info: catherine@redmail.com

**CALL FOR ARTISTS** An art project exhibit on the American history at Town Hall Theatre in Middlebury. November 7 through December 3. Seeking Champlain Valley artists. Deadline: October 31. Info: jeannine.roy@middlebury.edu

**CRAFTS WALKER** For 40th Annual Holiday Showcase & Craft Fair to be held at OPA. Fair on Saturday November 10. Info: 782-1874

**LATV WINTER** Contributor page Winter Show will be a show at Village Fine Arts. Shoppe and Salon in St. Albans. Deadline: October 31. Info: 254-2670. Email: latv@verizon.net

**CHAMPLAIN MOUNTAIN STEEL ARTISTS** The 10th Annual Christmas Showcase to be held November 17 through December 21. The committee is accepting submissions of art, crafts and quilts. No deadline. A jury process will be used on Tuesday, October 31. For more information or to be added to the artists list, email: artshow@champlainsteel.org or 433-8304

**VI HANH KINH, STUDENT EXHIBIT** Call to Vermont high school photographers' "Ways of Seeing" photo class exhibit. Artists by November 10. Curated and sponsored by PhotoLab. Deadline: October 31. Info: hanhkinh@vermont.edu

**EXHIBIT, TOURISM EXHIBIT BY ARTISTS WITH RESIDENCIES** Visa program and its installation. A traveling Vermont exhibit, with installation April 18 and other locations until this touring program. Deadline: September 30. Info: visit@vt.org

**CALLING FOR ARTISTS** Four Corners of the Big B. Justed photography exhibit. There's your version of the. Sponsored by Earth. Deadline: November 1. Info: daniel@bigb.org

**WISCONSIN NEEDS ART** Artists wanted to help at a new long-established on Church Street in Burlington. Research and share at: wisconsinneedsart.org

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BURLINGTON AREA ART GALLERY 46, P.21

**SARAH KALIN** 13 paintings of her landscapes and animal life. Champlain Valley and Burlington. November 1. Curator: Jody L. H. Through September 30 at Thompson's Gallery Burlington City Hall. Info: 540-760

**STYLING IN ART** An exploration of the options that artists use to get their paintings to their work, to explore special techniques and to learn how galleries and individuals are using art in their businesses. **WINTER WISCONSIN NEEDS ART** Artists wanted to help at a new long-established on Church Street in Burlington. Research and share at: wisconsinneedsart.org. Through September 30 at Vermont Museum UVM in Burlington. Info: 524-0780

**DIANA VANDERBILT** New paintings by the artist on display. Through September 30 at Vermont Museum in Burlington. Info: 540-5323

**TORCHIO** "Techniques and styles in painting." In the studio. Chris Shivers, Michael Egan, and David and Elizabeth Smith. Please inquire about class by Nov 10. Through September 30 at Fine Arts Museum in Burlington. Info: 861-6454

**MYCELY VERHOEFF** Artists' watercolor painting exhibited in a special exhibition. Sponsored by South Coast Art Center in Northampton, Vermont. Through September 30 at Black Gallery in Worcester. Info: 573-3332

**VERMONT PHOTO GROUP EXHIBIT & SALE** With the assistance of the Vermont Photo Group. Through September 30 at Vermont Museum in Burlington. Info: 524-0780

## central

**ARTISTS' MEETING** A Lifetime to Share. November 1 through 3 at the Ongoing Meeting at Montpelier. Info: 524-0780

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The Fabio Hager Sextet

Dancers  
Fernanda Ghis  
Guillermo Merlo

Claudio Villagra  
Romina Levin

Los Hermanos Maciana

Artistic Director  
Alicia Cruzado



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## art

**CELESTIAL, VT. ART SHOWS BY DATE**  
**MALCOLM HUGHES & BRUCE PERRY** Clay work by Hugh and ceramics prints by Bruce, August of the gallery's "Living Vermont Treasures" guest artist series. Through September 30 at Elm Colled in the art of Cuthbert House, Burlington. Info: 652-2834.

**NANCY GILLOM** Paintings and designs of nature and the landscape, as well as personal experiences from an otherworldly world. **CANDACE AND LAURENCE JARVIS** "Creative Whimsy" Mock prints and cards, and T-shirts for the Windsor young men. Through October 2 at Maurice Baskin in Windsor. Info: 428-3036.

**DWEN BULZER** Sculpture made from metal rods, combinations of artistic and allegorical ideas as he builds within the artist's life, shared with mother's art. Through September 30 at Willingby Light Station in Plainfield. Info: 404-3034.

**BACK IN THE BUTT** Stone sculptures and engravings. In the Urban Farm Gallery and the temporary outdoor sculpture in Park in **RAZOR** Auto Studio. Until October 1st. **Juliana KASPER** Engravings. In the Third Floor Gallery, 80 South Church, September 5-14 at Cedar Place Art House. Info: 475-7380.

**"WHO CARES?"** At work inspired by the world I am perceived as a 40-year-old woman who lives in Montpelier in South Burlington, a network of friends and family who provide personal care and support for each other. Through December 31 at Montpelier City Hall. Info: 261-6163.

**WENDY HERRICK** **ENVIRONMENTAL ARTS IMPROVED BY NATURE** Work by 22 artists chosen as part of the annual Art in the Woods Series. Oct. 18. Through October 18 at studios found here in Montpelier. Info: 498-3442.

### champlain valley

**"BACK STAGE AT THE NANTICOKE CASTLE: THE DEAD DANCERS OF SUMMERSTOWN VERMONT"** 1940s-1960s audience members posed with the photographs of Duke Lovell, who spent four years documenting the quilters at the Nanticoke Castle. On a gap in a back drop of Route 1 just south of Burlington. Through December 4 at Vermont Public Center in Montpelier. Info: 388-4964.

**CANDACE GONNETT** Marks of thought, paintings and drawings inspired by the structure of her life. Info: 498-3442. **VERMONT VERMONT VERMONT** Vermont's annual art festival. In the Vermont State House. Info: 261-6163.

**DEBRA DAPPE** "Art in the Village" artwork in the house. Info: 498-3442. **VERMONT VERMONT VERMONT** Vermont's annual art festival. In the Vermont State House. Info: 261-6163.

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**"WHEN DID I GET HERE?"** Recent sculpture presented within the context of how this artist is an ordinary person in an extraordinary world. **WALTER HOPKINS POTTERY AND POLITICS OF THE ANCIENT WORLD** Pottery, clay, and stone. Info: 498-3442.

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## CENTRAL TO YOUR NEW LIFE



"We had such wonderful care. It was a great experience. We never had to ask for anything. *Sue Zierke was fabulous.*"

And Jerice and Vinny Churchill have three fabulous children. Asher Paul, born on Tuesday September 20, is the youngest, the tiniest, the sleepiest. He was all snuggled and content in his daddy's arms when we arrived – all 7lb/14oz of him. His sister Madison (age 6) is pretty and sweet like her mama and his big brother Wesley (age 2 1/2) is curly-topped and really quite adorable in front of the camera. The happy Churchill family lives in Cabot. We wish them love, health and happiness always.

**Central Vermont Medical Center**  
 Central To Your Well Being • [www.cvmc.org](http://www.cvmc.org)  
 Central Vermont Women's Health • 377-5861 • Call 377-4612  
 to schedule a tour of our Garden Path Birthing Center.



Colleen Hogan, MD, OB-GYN



Harriet Shea, MD, Pediatrician



Sue Zierke, RN, CN, Nurse



Steve Gault, MD, OB-GYN, Lactation Consultant







## NEW IN THEATERS

**5/19/12** **Sein** (Rogen and Simon) Jordan Levin play two good friends grappling with one disease: not just one of them has cancer in the series, courtesy from director Jonathan (The Mindy Project) Levine. With Anna Kendrick, Bryce Dallas Howard and Jessica Hutton (10/12/12, R Capital, Essex, Mayfield, Palace, Royal)

**COURAGEOUS** Four cops who are also dads try to maintain law and order on the streets and at home in this inspired, funny drama. With Alex (The Mindy Project) Kendrick, With Kendrick, Ron Rifkin and Kevin Connolly (10/12/12, R Capital, Essex, Mayfield, Palace, Royal)

**DREAM HOUSE** David Craig and Rachel McAdams play a couple who move into an idyllic New England house only to discover its dark history in this thriller. With Craig appears to get a new bar for products a plot involving Jim Sheridan directed. With Naomi Watts (10/12/12, R Capital, Essex, Mayfield, Palace, Royal)

**HADIC TRIP** Ben Fostage from Tom Kony's 1984 road trip with the Mary Poppins' from the cast of this comedy. With Fostage directed by David Fostage and Alison Elwood (10/12/12, R Capital, Essex, Mayfield, Palace, Royal)

**WHAT'S YOUR NUMBER?** In this comedy Anna Fostage plays a young woman who becomes obsessed with the question of how many sexual partners are too many on board to love her. With Chris Evans, Joel Kinnaman and Zachary Quinto. Mark Rydell directed. 10/12/12, R Capital, Essex, Mayfield, Palace, Royal

## NOW PLAYING

**ABDUCTION** U2 In which we learn whether Taylor Lautner of 'Teen Wolf' fame can carry a movie. He plays a teen who uncovers a terrifying truth. With U2. Directed by John Dahl. With Lily Collins, Alfred Molina and Sissy Spacek. 10/12/12, R Capital, Essex, Mayfield, Palace, Royal

**EMERSON** R2 In which director Bowen Joffe has updated Graham Greene's novel about a young churchman in 19th-century society. With Sam Riley. Directed by Bowen Joffe. With Sam Riley, Andrew Scarborough and Nick Moran (10/12/12, NR, Royal)

**BUCK** In which director David Mackenzie has updated the classic Western. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**CONVICTION** In which director James Watkins has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by James Watkins. 10/12/12, PG-13, PG-13

## ratings

★ = refund please

★★ = could be better but not a lot

★★★ = good, but not a lot

★★★★ = better than the average

★★★★★ = as good as it gets

BEHIND THE SCENES: 10/12/12 MOVIES BEST DIRECTED BY BOB ROYCE. 10/12/12 MOVIES BEST DIRECTED BY BOB ROYCE. 10/12/12 MOVIES BEST DIRECTED BY BOB ROYCE. 10/12/12 MOVIES BEST DIRECTED BY BOB ROYCE.

Palace (10/12/12, PG-13, Essex, Mayfield, Palace, Royal, Summit)

**THE DIRT** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**DOLPHIN TALE** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**BRIDE** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**THE GUNBOAT** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**THE HILL** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**JOHN** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**THE KILLER** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**LIFE IN THE DAYS** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**THE LONGING** In which director David Mackenzie has updated a classic British crime novel. The Oscar Miller of the horse world whose special trip to visit his wife is interrupted by a war. With Sam Riley. Directed by David Mackenzie. 10/12/12, PG-13, PG-13

**MAINTAINING SHORT FILM FESTIVAL 2012** With 10/12/12 shorts from around the world. Then choose your favorite. The year's subjects range from "Hawking" (James Van Der Beek) to "Hawking" (James Van Der Beek) to "Hawking" (James Van Der Beek) to "Hawking" (James Van Der Beek).

## VERMONT'S LONGEST RUNNING FILM FESTIVAL

IMAGES THAT MOVE THE WORLD

VERMONT INTERNATIONAL FILM FEST

OCT 21-30 2012

VTIFF.ORG

## MORE VENUES!

PALACE 9 CINEMAS

Official Venue &amp; Festival Partner

FIREHOUSE GALLERY

UVM / FLEMING

THE NORTH END STUDIOS

ESSEX CINEMAS

THE FLYNNSPACE

## VERMONT FILMMAKERS' SHOWCASE!

## THEMES, THEMES, THEMES!

Food, Freedom & Liberty, Borders & Displacement, Spotlight Films, Showcase of Egyptian Films, Shorts, Sleepless in Burlington Student Competition, and more!

PALACE 9

THE UNIVERSITY OF VERMONT

FIREHOUSE GALLERY

SEVEN DAYS

3

THE GRACE JONES RICHARDSON TRUST

VPR

ESSEX

Green Valley Media

VPR

VGM

FS

Zach Garbino

Zach Garbino

## Chamila Event

Friday, Sept. 10th & Saturday, Oct. 1st

Join us for a special event at a shopping festival! Join Chamila Jewelry Store and 10 other Chamila Jewelers. Receive 20% off!



30 North Main St. Ste. A, Albion, NY  
800-242-6555 www.chamilaevent.com  
At 30 North Main St. Ste. A, Albion, NY

## Watch something LOCAL the week of

**WCCM CHANNEL 10**  
ORIGINAL 10: **LOCAL ENVIRONMENTAL ISSUES & COMMUNITY DEVELOPMENT** (10 PM)  
#WCCMLOCAL10

**nettv CHANNEL 11**  
ORIGINAL 10: **BLANCH WITH BENNETT** (10 PM)  
#NETTVBLANCH

**17 CHANNEL 17**  
ORIGINAL 10: **CALLIN YOUR SHOW ON LOCAL ISSUES** (10 PM)  
#17CALLIN

GET MORE INFO ON WATCH ONLINE AT  
#WCCM10 (CALL 10) • #NETTV11 (CALL 11) • #17CALL17 (CALL 17)

OMP DAY DRESS - 20% off

## Dansko Day Sale & Trunk Show

# 20% Off

## ALL Danskos

### Sat. Oct. 1

**The SHOE HORN**  
at Chateau River

ONE DAY ONLY  
Don't miss it!

A Longoria Event  
Chateau River  
800-222-9656

# SHOWtimes

THURSDAY, OCT. 1 - SATURDAY, OCT. 3  
SCHEDULE SUBJECT TO LOCAL TV STATION SCHED.  
PLEASE GO TO OUR WEBSITE FOR COMPLETE TV SCHEDULES.

## BIG PICTURE THEATER

400 South Main St. Ste. 100  
Albion, NY 14406  
www.albioncinema.com

Wednesday (9) - Thursday (9)  
Friday (9) - Saturday (9)  
Time: 10:00 AM - 12:00 PM

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Time: 10:00 AM - 12:00 PM

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Time: 10:00 AM - 12:00 PM

## BLVD CINEMEX

1000 Main St. Ste. 100  
Albion, NY 14406  
www.blvdcinemex.com

Wednesday (9) - Thursday (9)  
Friday (9) - Saturday (9)  
Time: 10:00 AM - 12:00 PM

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Time: 10:00 AM - 12:00 PM

## CAPITOL SHOWPLACE

60 State St. Rochester, NY  
www.capitolcinema.com

Wednesday (9) - Thursday (9)  
Friday (9) - Saturday (9)  
Time: 10:00 AM - 12:00 PM

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## ESSEX CINEMA

1000 Main St. Ste. 100  
Albion, NY 14406  
www.essexcinema.com

Wednesday (9) - Thursday (9)  
Friday (9) - Saturday (9)  
Time: 10:00 AM - 12:00 PM

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## LOOK UP SHOOTINGS ON YOUR PHONE!

CONTACT US AT 800-242-6555 OR VISIT US AT WWW.SHOOTINGS.COM  
WE'LL BE THERE FOR YOU! WE'LL BE THERE FOR YOU! WE'LL BE THERE FOR YOU!

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## movies

### PARAMOUNT THEATRE CINEMA

Albion, NY 14406  
www.paramounttheatre.com

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## NEW PLAYING IN IT?

**HIDEOUT IN PARIS**★★★ An American screenwriter (Drew Weiser) vacationing in Paris discovers another side of the city after dark — namely shades of its erotic past — in the late last from Woody Allen. With local hit actress Marion Cotillard and Tom Hiddleston (PG-13, R-13, R-13)

**HONEYBALL**★★★ (PG-13) plays the Oakland A's general manager in the drama loosely based on Michael Lewis' best seller about how to succeed in the business world. With Jon Hamm, Robin Wright and Philip Seymour Hoffman. Screenplay by Michael Clayton (PG-13, PG-13, PG-13) (PG-13, PG-13)

**SPY KIDS: ALL THE TIME IN THE WORLD**★★★ In the fourth franchise entry, Jesse Allen plays a boy who must escape a kidnapping attempt (Mason Dade and Rowan Blanchard) but his father who wants to "save him" (Vince Vaughn) and his mother (Jennifer Garner). Robert Rodriguez also not behind the film work and directed (PG-13, PG-13, PG-13) (PG-13, PG-13, PG-13)

**STRAN DOGS**★★★ (PG-13) is necessary to make the PG-13 (PG-13) about an incident of who is the most important when he and his wife are threatened in their run home? (PG-13, PG-13, PG-13) (PG-13, PG-13, PG-13)

**THE LOST**★★★ The latest from the series stars Brad Pitt as a man who is the last of his kind in a post-apocalyptic world. With Brad Pitt and Brad Pitt (PG-13, PG-13, PG-13)

**WARRIOR**★★★ (PG-13) is the story of a man who is the last of his kind in a post-apocalyptic world. With Brad Pitt and Brad Pitt (PG-13, PG-13, PG-13)

## NEW ON VIDEO

**CAROL**★★★ (PG-13) is the story of a man who is the last of his kind in a post-apocalyptic world. With Brad Pitt and Brad Pitt (PG-13, PG-13, PG-13)

**TRANSFORMERS: DARK OF THE MOON**★★★ The Autobot, Decepticon and the last of his kind in a post-apocalyptic world. With Brad Pitt and Brad Pitt (PG-13, PG-13, PG-13)

## THE ROXY CINEMAS

## MOVIEquiz

THE ROXY CINEMAS

## A PIECE OF THE ACTION

Time, since again for the version of our game in which we freeze an action-packed frame from a well-known film and extract a pivotal, puzzle-shaped piece from the picture. Your job, as always is to come up with the name of the movie anyway.



LAST WEEK'S WINNERS  
MELLY 100

LAST WEEK'S ANSWERS  
1. THE GODFATHER  
2. THE GODFATHER  
3. THE GODFATHER  
4. THE GODFATHER  
5. THE GODFATHER

For more ScreenFun  
watch Screen Fun  
with Rockstar on  
Museum Lane PG-13

TITLE

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**SCREENFUN** ScreenFun  
PRIZES: 125,000 to be  
awarded in cash and a movie for  
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Support a woman making  
the transition from prison  
back into the community.

The influence of a mentor can profoundly affect a woman's ability to be successful as she works to rebuild her life

If you are a good listener, have an open mind and want to be a friend, we invite you to contact us to find out more about serving as a volunteer mentor.



Call Pam at (802) 846-7154  
Mentor training begins  
October 5, 2011, 5:30—7:30 p.m.  
Burlington

[www.mercyconnections.org](http://www.mercyconnections.org)



## Flying Karamazov Brothers

Friday, September 30 at 6 pm

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## Broadway National Tour

## "My Fair Lady"

Saturday, October 8 at 6 pm

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# It's time to buy a house!

*We can help you put the pieces together.*



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STATE MANAGER



MICHELLE GRAY, REALTOR



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sevendaysvt.com

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Thursday, October 6, 6-8 p.m.  
ECHO LAKE AQUARIUM & SCIENCE CENTER  
.....

5:30 Check-In  
LIGHT DINNER PROVIDED  
.....

RSVP by:  
NOON, THURSDAY, OCTOBER 6  
AT [SEVENDAYSVT.COM](http://SEVENDAYSVT.COM)  
OR 865-1020 x37









## RED MEAT

metaphysics for the moribund

From the award-winning film **MAX CANNON**



TINY SPARKS © 2011

DEAR TIM,  
I'VE BEEN LIVING OFF PEOPLE FOR 4  
YEARS I'M HANGING OFF TO  
UNIVERSITY WHERE I'LL HAVE A  
ROMANCE WHO I'VE NEVER MET  
BEFORE, WHAT SHOULD I DO  
BEFOREHAND?

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Journal of Internal Medicine 255: 103–110



WHAT ARE  
YOU DOING  
IN MY AREA?

SAMANTHA:  
I'm Telling  
To READ  
THIS LETTER  
DONT You  
GIMFIBING  
SHEET YOU.



LEAVE TOY  
STEW MY  
HOMEWORK?

WE WERE OUT  
OF TOILET  
PAPER AND



I THINK YOU'LL ADAPT TO HAVING A ROOMMATE JUST FINE. I'M SURE YOUR NEW ROOMIE IS NERVOUS ABOUT MEETING YOU TOO.



5) STINYEPUKU

(?) TAYSEPULKU@HOTMAIL.COM

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**AMERICAN  
ELF**

中州電 駐米在日公使館が、駐米在日公使館に  
宛て、近頃の状況、及びその内情を

## ANXIETY



September 31, 2001

## HIGH FIVE



September 10, 1991

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## TELEPHONE



SEPTEMBER 28, 2003



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# NERO



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# GOOD STUFF

## MEN'S LOUNGEWEAR

Say goodbye to  
tighty whiteys

## HIPPIE CHIC?

Yeah Dude.

## Trick or Treat?

Get BOTH!

OUR  
FAVORITE

## LOVE POTIONS!

## GOT SHISHA?

HOOKAH SMOKING  
SECRETS REVEALED

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